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PARIS
CARON
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LES FOIS Se SENTEUR Se CHEZ MOI

Vogue
November 23rd, 1929

Vogue is published fortnightly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Conn. Executive and Publishing offices, Greenwich, Conn. Entered as second class matter at the Post Office at Greenwich, Conn., under the Act of March 3rd, 1879. Editorial offices, Graybar Bldg., Lexington at 43rd, New York, N. Y. Subscription for the United States, Canada, Porto Rico and the Philippines, $6.00 a year in advance.

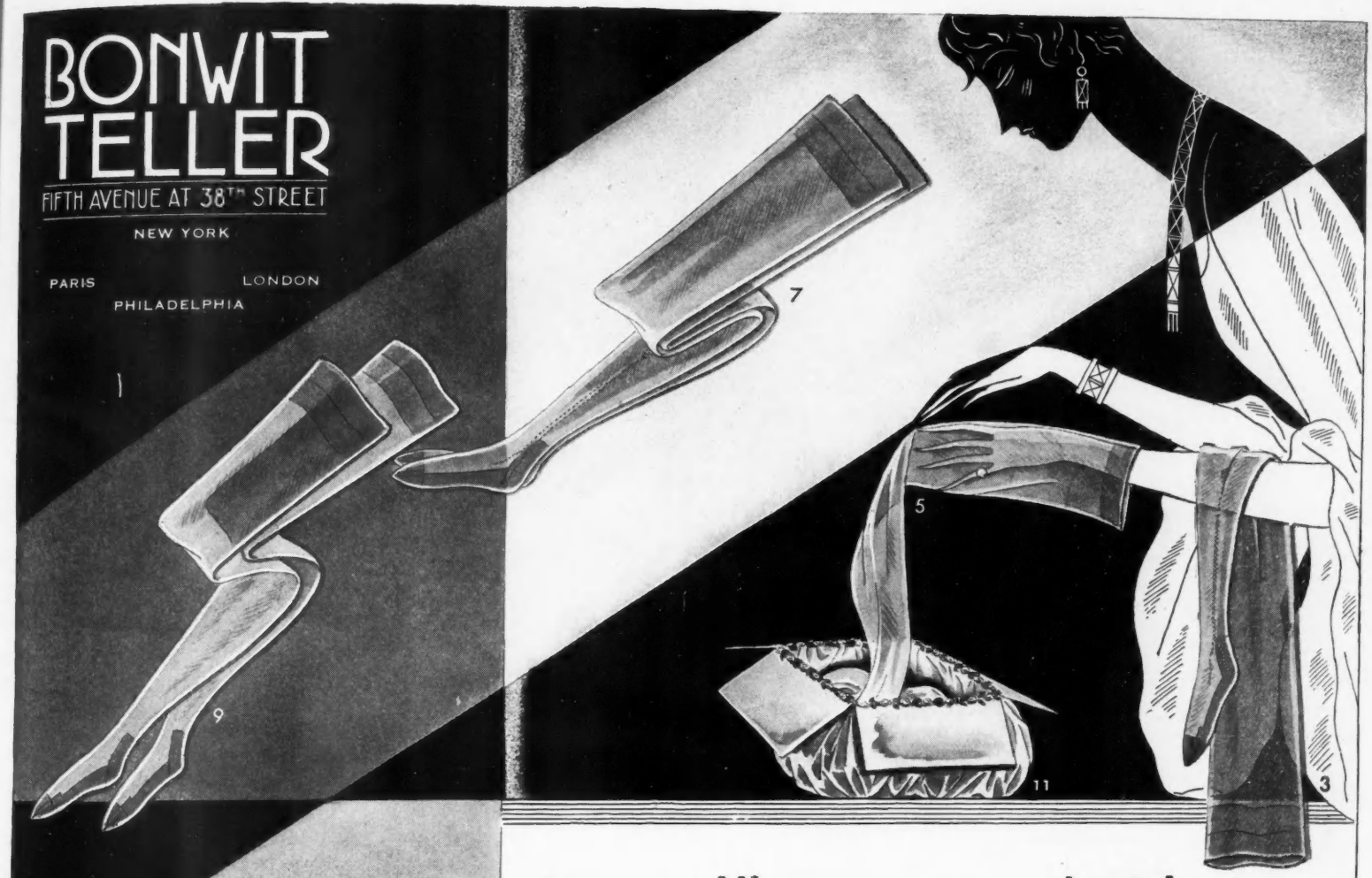
Vol. 74, No. 11
Whole No. 1914

BONWIT TELLER

FIFTH AVENUE AT 38TH STREET

NEW YORK

PARIS LONDON PHILADELPHIA



Bontell* Hose and Gloves The Gift Par Excellence!

3 . . . The famous Bontell* clox hose . . . sheer all-silk, from picot top to toe . . . a perfect hose for many costumes! . . . . . pair, 2.95 . 3 pairs, 8.50

5 . . . Ultra-sheer silk hose so gauzy-fine that they will flatter the smartest costumes. . . . . pair, 4.95 . 3 pairs, 14.50

7 . . . The last word in beautiful silk hose . . . two-thread chiffon, accented by novelty clox. . . . . pair, 6.50 . 3 pairs, 19.00

9 . . . Bontell-Daphne* sheer silk hose . . . so atmospheric fine that many smart women choose them for all afternoon and evening costumes. . . pair, 3.50
3 pairs, 10.00

11 . . . Satin Hosiery Gift Bags . . . in Nile green, maize, rose, pink, blue, lavender or peach. 3.95

The important daytime and evening shades are featured in all of these Bontell Hose

13 . . . Capeskin gauntlet slip-ons for sports, with fur-faced cuffs and cozy knit wool lining. In black or tan. 4.95

15 . . . De luxe sports slip-ons . . . English gloves of viskin with fur-faced cuffs and warm fleece wool lining. In the favored sports shades. 8.95

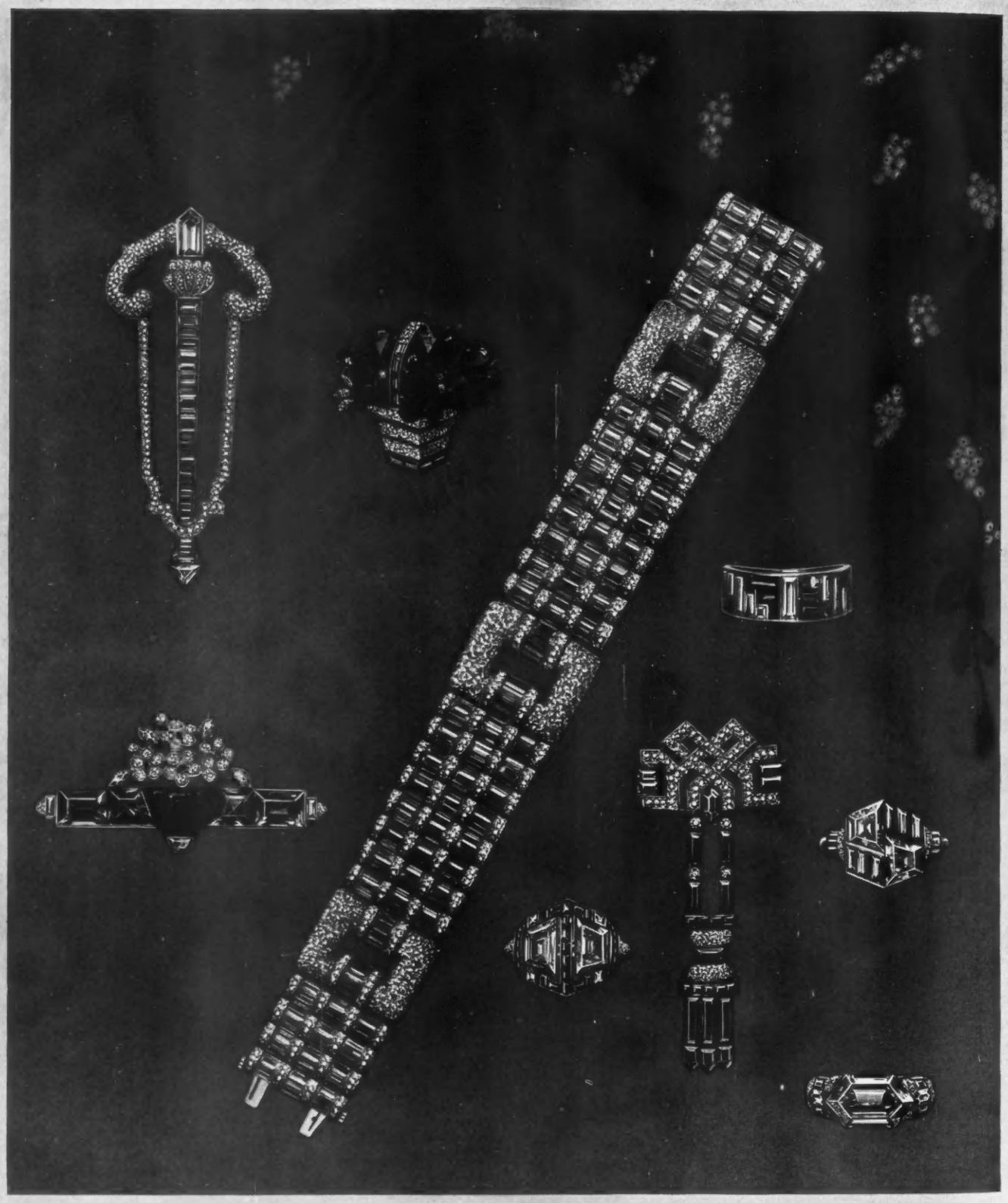
17 . . . Perfect for sports or traveling . . . English slip-ons of lavoskin, soft and velvety, with silk finished lining. Shirred wrists for snug fit. Neutral tones. 6.95

19 . . . The important new eight-button length washable French suede slip-on for daytime . . . slenderly proportioned to crush gracefully at the wrist. In a variety of soft beige tones. 5.50

21 . . . The Bontell* washable suede slip-on known to every smart woman for chic and perfection of fit. Classically simple and correct. In neutral street pastels. 3.50

Mail and Phone Orders Promptly Filled.

*Reg. U. S. Pat. Off.



Jewels by J. E. Caldwell & Co.—each a distinctive creation of the house and a suggestion of the outstanding excellence of the present collection, which has never been excelled in the history of the establishment.

J.E. CALDWELL & CO.
PHILADELPHIA

LEFT: *Cascades of lace, shirred to the slim foundation add interest to the evening silhouette. Pervenche blue, black, beige. 36 to 44.*

CENTER: *Stately dignity is expressed by moire cut in lines of formal elegance. The skirt points touch the floor. White, black, light blue. 36 to 44.*

RIGHT: *The beaded crepe yoke and demure cap sleeves relieve the almost severe simplicity of this princess frock. Black, blackberry. 14 to 20 years.*

BELOW: *Soft lace forms both yoke and brief cap sleeves; fine, graduated gathers mold the natural figure. Black, light blue, pepper-red. 14 to 20 years.*

© AMC, 1929

FIRST as a debutante—now as an established social success, the new silhouette has taken the fashionable world by storm! The evolution of the sleeveless mode is reflected in bewitchingly naive cap sleeves. Inseparable from style are flat crepes and new, bright colored, sheer fabrics, ideal under fur coats. Barbara Lee, early exponent of the new spirit in costume, also recognizes the formal mode by a comprehensive collection featuring exquisite evening frocks in the new manner—advanced, yet authentic. Each distinctive model—$39.50.

Barbara Lee

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THE WM. TAYLOR SON & CO.

The low-placed flare gives an air of femininity and extravagance to this softly-collared coat in Dark Eastern Mink, that adds the newest of new cuffs as its final touch of chic. ❧ It will be hard to choose between it and the slim classic beauty of the Revillon Frères coat at the right . . . Leipzig-dyed Black Broadtail, with the season's smartest collar developed in Natural Chinchilla.

Revillon Frères

FIFTH AVENUE AT 54TH STREET

(IN THEIR NEW BUILDING)

Established 1723

Tri-tone...

achieved with original appliqué in two shades against harmonizing lizard—is the interesting theme of these two important winter creations by Cammeyer.

Winter fashions by Cammeyer will be shown in many cities. We shall be pleased to tell you where you can see them and mail you a brochure of new styles.

Palm Beach Shop
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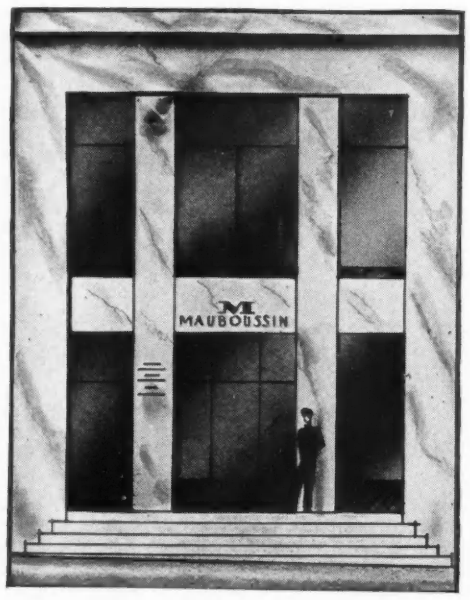
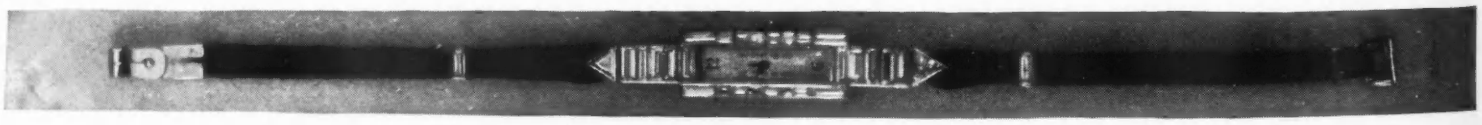
Cammeyer

SALON de LUXE FIFTH AVENUE at FIFTY THIRD NEW YORK

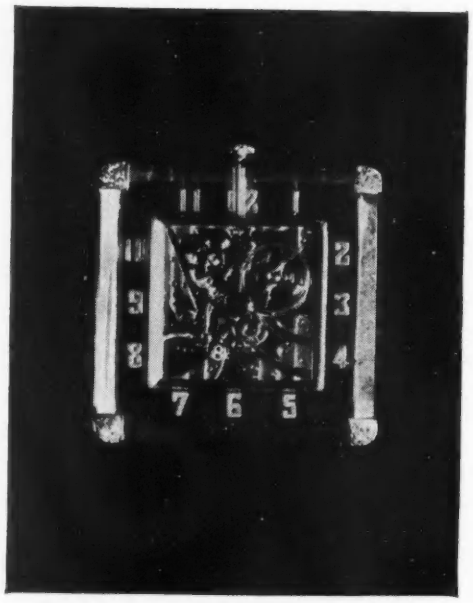


MAUBOUSSIN

MAUBOUSSIN announces the opening by a special exhibit of his New Salons 33 EAST 51st STREET. Having rapidly outgrown the present establishment of 330 Park Avenue, Mauboussin now offers a still greater convenience to his client. Those who desire the newest and most distinguished in jewelry, whether for a trifling gift or for an elaborate presentation, will consult Mauboussin whose creations bear all the charm and refinement of Parisian art.



This diminutive wrist watch is concealed within a flawless row of baguettes.



Originality sparkles in this timepiece suitable for evening wear.

MADELON

MADELON

THE Mode OF 1930

With intricate cut and skillful draping, Madelon fashions achieve the fluid grace of the new silhouette. And in the radiantly beautiful array of Madelon creations, each exquisite model mirrors the new loveliness and charm of the 1930 mode.

MADELON PRICES ARE: *Frocks and Gowns, $39.50, Ensembles $69.50 and $95, Fall and Winter Coats, $69.50 and $95, Junior Frocks, $19.50, Junior Fall and Winter Coats, $39.50 and $59.50, Hats, $12.50, Junior Hats $8.50, Shoes, $10.00 and $12.50, Handbags, $7.50, Hosiery, $1.85 a pair. Also a complete line of Madelon underwear and Toilet Preparations.*

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Madelon

L'Opéra

The opera pump... the one-dimensioned silhouette, smooth, down-sweeping, appreciative of the lengthening flow of hem-lines. The opera pump ... youthfully slim, succinct, that arches gracefully, conforms intimately. Regent or seamless, patent bright or dull mat. Black, brown, green, blue, burgundy or purple suede. Crêpe in colors or to be dyed $10.50

•

WALK-OVER

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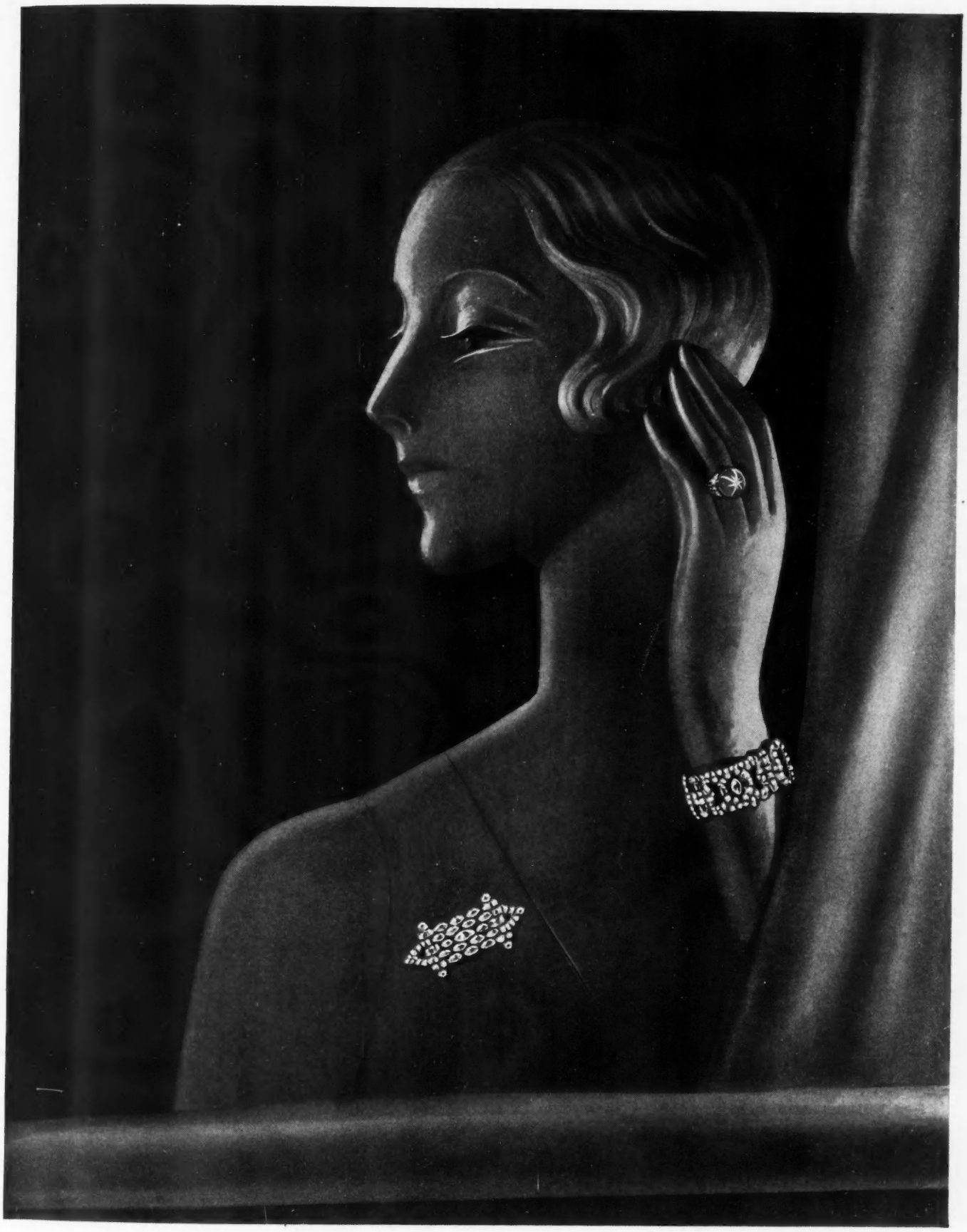
"What's New?" An illustrated booklet of styles sent on request.



The mystery of a moonlit night shimmers from the star sapphire of this radiant ring, $4,500. The bracelet extols the glory of exquisite marquise, baguette, and round diamonds, $16,500. The brooch, marquise and halfmoon diamonds, $9,700.

Udall and Ballou

JEWELERS SINCE 1888

5th Avenue at 57th Street

NEWPORT - - - - - PALM BEACH

PARIS OFFICE - - - - - *48 Rue Lafayette*

RAYON

FAVORITE OF FASHION .. SERVANT OF ECONOMY .. IS IN EVERYONE'S HOME TODAY

RAYON is in every home in America —modest or wealthy—high or low.

It may have reached it in the form of an undergarment, rich, satisfyingly durable. It may have come in a magnificent drapery fabric fit for an emperor's castle.

Possibly the owner does not know rayon. And it is not inconceivable that the rayon she bought came by another name. But rayon is there, nevertheless. It got there because it is a distinct and individual addition to the resources of the textile industry — because in many cases rayon adds beauty that no other textile can match — because in other cases it matches beauty at costs that other textiles cannot meet.

These responsible manufacturers whose products have been before you for years tell you why they are recommending to you, as models of fashion and as achievements in economy, articles of rayon bearing their respective brands.

You will serve your purse and your pride best whenever you make a purchase of a fabric in which rayon may have been used by asking, "Is this rayon or part rayon?" Responsible manufacturers and merchants today will give you an honest answer. The Rayon Institute of America, Inc., 250 Fifth Ave., New York City.

"CARTER'S RAYON UNDERTHINGS A TRIUMPHANT SUCCESS!"

"Six years ago we brought out our first line of rayon underwear. It consisted of vests, bloomers, combinations, etc. It was a timid experiment and we made it in only the most conservative styles. This year our most intriguing and Frenchiest styles are interpreted in rayon—and we are confident of doing 400 times the volume of business in it that we did in 1923. Women admire rayon and naturally welcome its economic advantages!"

William H. Carter, President
THE WILLIAM CARTER COMPANY

"RAYON'S SMOOTHNESS EMPHASIZES THE SMART FEMININE FIGURE"

"Rayon as used in Nemo-flex foundation garments is the completely satisfactory answer to an important problem. With the advent of the new fitted fashions that reveal the soft curves of the feminine figure, there also comes the need for a fabric that will fit snugly and smoothly underneath them. Rayon does this perfectly. In addition, it has such great beauty that the smart women who wear it feel that they are luxuriously clad in it."

Waldemar Kops, Vice President
KOPS BROTHERS, INC.

"RAYON BEDSPREADS COMBINE BEAUTY WITH ECONOMY"

"Rayon brocades, satins and taffetas have made greater comfort and luxury possible in the modern bedroom. Dolly Madison bedspreads made of these soft, beautiful yarns are durable and economical. Woven on a pure rayon warp these spreads are washable and will give long service. Their color and texture are a joy to every woman who loves delicate, luxurious effects in her home."

George Royle, Jr., President
GEORGE ROYLE AND CO.

RAYON

THE RAYON INSTITUTE OF AMERICA, INC.

"MODERN AMERICAN LIFE DEMANDS THE LUXURIOUS AND COLORFUL INTERIORS RAYON CREATES"

ELSIE COBB WILSON, ONE OF NEW YORK'S FOREMOST DECORATORS, SAYS:

ELSIE COBB WILSON is one of the most important decorators of fine residences and clubs in New York and Washington, in both of which cities she has studios. Her special interest is English and French Eighteenth Century, though she has done many beautiful interiors in other periods. Her work is distinguished for its simplicity and good taste.

"TO EXPRESS with charm the modern American home, the interior decorator must have fabrics that express to its fullest possibilities the beauty that is in color. The display of certain colors is dependent greatly on the play of light over them.

"The soft, tempered sheen of rayon is a perfect medium for giving to color glowing life and interest.

"Its soft suppleness admits ample folds in drapery which gives the charm of shadows and the contrasting high lights, and makes of them objects of dignity and symmetry.

"Rayon taffetas, brocades, etc., are designed for hangings and furniture coverings by the world's foremost artists. They offer a marvelous opportunity to the decorator's imagination.

"I find that more and more people are demanding Rayon in their houses."

RAYON DRAPERIES IN AN EMPIRE ROOM

The accompanying sketch illustrates the use of rayon window draperies in an Empire room. Mrs. Wilson believes that hangings should be full and richly draped so as to give a lavish effect. She finds rayon moire especially successful because it is soft and has sufficient body to drape smoothly and luxuriously. Mrs. Wilson's ideal of the American house is one in which a variety of periods is used. She also advocates the use of both plain and figured fabrics in one room.

"THE DEVELOPMENT OF RAYON IS A REAL TRIUMPH"

"A new texture and more beautiful colors have been made possible in drapery fabrics through the development of rayon. We have been able to dye rayon yarn by our special process so as to guarantee the colors sun and tub fast. It combines with other textiles most satisfactorily and is used in many ways to give a pattern accent to both drapery and upholstery fabrics. Orinoka Mills were among the first manufacturers of such materials to use rayon. We have found that it has great style value and durability."

Thomas F. Gurry, Treasurer
THE ORINOKA MILLS

250 FIFTH AVENUE, NEW YORK CITY

RAYON

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PRESENTE

Bois Dormant

(ENCHANTED WOODLAND)

A parfum that lasts not mere hours but days—always alluring, always enticing. While it is very new, le parfum Bois Dormant has already charmed that Paris which is sophisticated and smart.

Priced at $5, $9 and $16 the flacon. Also an exquisitely textured Face Powder at $1

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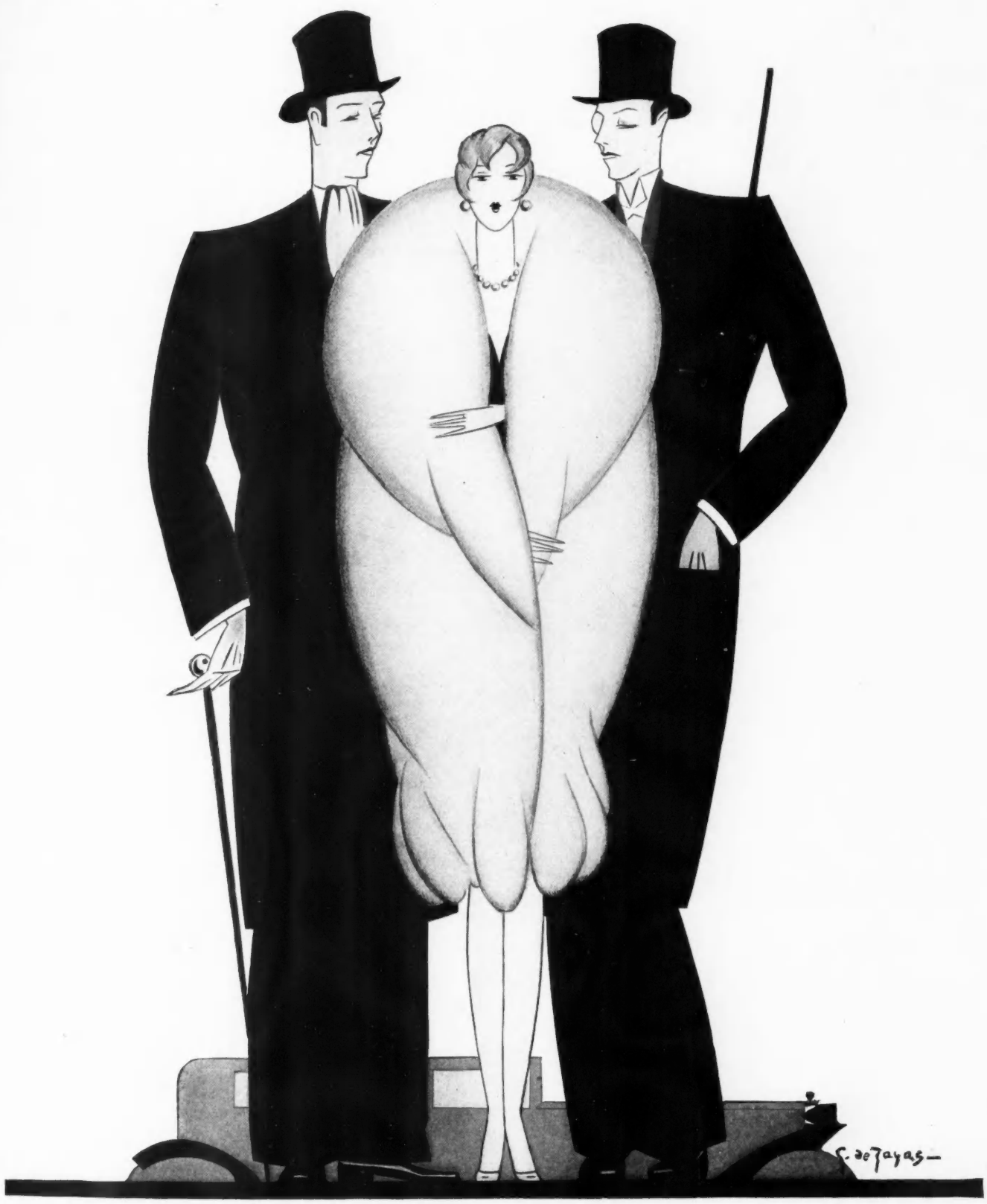
AND, FOR THE CONVENIENCE OF MADAME, HOUBIGANT INTRODUCES BOIS DORMANT IN THE PURSE SIZE FLACON AT $1.

JU



"But, Jane, you said you'd bought enough clothes in Paris to last the entire season."

"Dresses—yes—but one buys the really Parisienne shoes here. They have models in the Pedemode shop right now to match every costume I brought over!"

Pedemode

660 Fifth Avenue New York

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JULIUS GROSSMAN, INC., BROOKLYN, N. Y.

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In Ordering, state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

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Leiter Brothers

MASSACHUSETTS

ATTLEBORO
Fine's
BOSTON
R. H. Stearns Company,
Jordan Marsh Company,
R. H. White Company,
C. F. Hovey Company
FALL RIVER
R. A. McWhirr Co.
LOWELL
The Bon Marché D. G. Co.
SALEM
William G. Webber Co.
SPRINGFIELD
Forbes & Wallace, Inc.,
Meekins, Packard & Wheat, Inc.
WORCESTER
Slocum's Silk Store,
Denholm & McKay Co.

MICHIGAN

ANN ARBOR
Wm. Goodyear & Co.
BATTLE CREEK
L. W. Robinson Co.
DETROIT
The J. L. Hudson Company
FLINT
The Fair Dry Goods Co.
GRAND RAPIDS
Wurzburg Dry Goods Co.,
Herpolsheimer Co.
KALAMAZOO
Gilmore Bros.
LANSING
J. W. Knapp Co.
SAGINAW
Wm. C. Wiechmann Co.

MINNESOTA

DULUTH
Silberstein & Bondy Co.
FERGUS FALLS
The Golden Rule
MINNEAPOLIS
The Dayton Company
ST. PAUL
Schunemans & Mannheimers,
The Golden Rule
WINONA
H. Choate & Co.

MISSISSIPPI

BILOXI
W. V. Joyce Co.
JACKSON
R. E. Kennington Co.
LAUREL
R. C. Gaddis Company

MISSOURI

JOPLIN
Ramsay Dry Goods Co.
KANSAS CITY
John Taylor Dry Goods Co.
SEDALIA
C. W. Flower Dry Goods Co.
SPRINGFIELD
The Heer Stores Co.
ST. JOSEPH
The Townsend, Wyatt & Wall Dry Goods Company
ST. LOUIS
Stix, Baer & Fuller Dry Goods Company,
Scruggs-Vandervoort-Barney Dry Goods Co.,
Famous & Barr Co.

MONTANA

BILLINGS
The D. J. Cole Co.
GREAT FALLS
The Paris Dry Goods Co.
HAVRE
F. A. Buttrey Company
HELENA
The New York Dry Goods Co.
MISSOULA
Missoula Mercantile Co.

NEBRASKA

HASTINGS
Stein Bros. Co.
LINCOLN
Miller & Paine
OMAHA
Thompson, Belden & Company,
Thomas Kilpatrick & Co.

NEVADA

RENO
Gray, Reid, Wright Co.

NEW HAMPSHIRE

MANCHESTER
Folsom's Inc.

NEW JERSEY

ASBURY PARK
Steinbach Company
ATLANTIC CITY
M. E. Blatt Co., The Department Store of Atlantic City
BOONTON
Zucker & Co., Inc.
EAST ORANGE
R. H. Muir, Inc.
ELIZABETH
Wolper's
MONTCLAIR
Louis Harris
MORRISTOWN
Floyd T. Woodhull, Inc.
NEWARK
L. Bamberger & Co.,
Kresge Department Store,
Hahne & Co.
NEW BRUNSWICK
P. J. Young Dry Goods Co.
PATERSON
Meyer Brothers
PLAINFIELD
Tepper Bros.
RUTHERFORD
William F. Telschow
SUMMIT
McClay's, Springfield Ave.
TRENTON
Swern & Company,
H. M. Voorhees & Bro.,
131-135 East State St.
UNION CITY
Holthausen

NEW YORK

NEW YORK CITY
B. Altman & Co.,
Lord & Taylor,
John Wanamaker,
R. H. Macy & Co., Inc.,
Jas. McCutcheon Co.,
James McCreery & Co.,
Arnold Constable & Co., Inc.
Stern Brothers,
Bloomingdale Bros., Inc.,
Paramount Silk House, 627 W. 181 Street,
Sidney Eisnitz,
432 Amsterdam Ave.
ALBANY
W. M. Whitney & Co.
BINGHAMTON
Sisson Bros.-Welden Co.
BROOKLYN
Abraham & Straus,
Frederick Loeser & Co.
BUFFALO
Flint & Kent,
Adam, Meldrum & Anderson Co.
J. N. Adam & Co.,
The Wm. Hengerer Co.
DUNKIRK
T. W. Sidey Estate
ELMIRA
S. F. Iszard Co.
FLUSHING
Abramson's, Main St.
GLENS FALLS
Boston Store Co.
HEMPSTEAD
The Franklin Shop, Inc.
ITHACA
Rothschild Bros.
JAMESTOWN
The Silk & Specialty Shop
KINGSTON
Rose & Gorman, Inc.
MIDDLETOWN
Tompkins Dry Goods Co.
MOUNT VERNON
Best Silk Shops Ltd.
NEWBURGH
Wm. T. Brown & Son
NEW ROCHELLE
Ware's
NIAGARA FALLS
Vanity Fair Hat Shoppe
NYACK
Harrison & Dalley, Inc., Main St.
OLEAN
Bradner's
POUGHKEEPSIE
Luckey, Platt & Co.
ROCHESTER
McCurdy & Company, Inc.,
Sibley, Lindsay & Curr Co.
RYE
H. D. Halahan
SCHENECTADY
H. S. Barney Co.
SYRACUSE
Dey Brothers & Company
TROY
G. V. S. Quackenbush & Co.
UTICA
The Fitzgerald Silk Shop, Inc.
WATERTOWN
Smith & Percy, Inc.
WHITE PLAINS
Ackerman & Cantor, Inc.

NORTH CAROLINA

ASHEVILLE
Bon Marché, Inc.
CHARLOTTE
J. B. Ivey & Company
DURHAM
Rawls-Knight Co.
GREENSBORO
Ellis, Stone & Co.
RALEIGH
Boylan Pearce Co.

NORTH CAROLINA *(Cont.)*

WILMINGTON
Belk-Williams Co.
WINSTON-SALEM
Van Dyke's Inc.

NORTH DAKOTA

GRAND FORKS
R. B. Griffith Co.

OHIO

AKRON
The A. Polsky Co.,
The M. O'Neil Company
CINCINNATI
H. & S. Pogue Company,
The John Shillito Co.
CLEVELAND
The Halle Bros. Co.,
The Higbee Company
The Wm. Taylor Son & Co.
COLUMBUS
The F. & R. Lazarus & Co.,
The Dunn Taft Co.,
The John M. Caren Co.
DAYTON
The Rike-Kumler Company,
LANCASTER
Chas. P. Wiseman & Co.
LIMA
R. T. Gregg & Co.
NEWARK
John J. Carroll
PORTSMOUTH
The Marting Bros. Co.
TOLEDO
The Lasalle & Koch Co.,
The Lamson Brothers Co.
YOUNGSTOWN
The G. M. McKelvey Co.,
The Strouss-Hirshberg Co.

OKLAHOMA

GUTHRIE
The Lintz Dry Goods Co.
NORMAN
The S. K. McCall Company
OKLAHOMA CITY
The Kerr Dry Goods Co.
OKMULGEE
Ramsay Fulford Dry Goods Co.
TULSA
The Brown-Dunkin Dry Goods Co.,
The Vandever Dry Goods Co., Inc.

OREGON

EUGENE
McMorran & Washburne
PORTLAND
Lipman, Wolfe & Co.,
Meier & Frank Co.
SALEM
The Miller Mercantile Co.

PENNSYLVANIA

ALTOONA
The Wm. F. Gable Co.
ALLENTOWN
Hess Brothers
BETHLEHEM
The Bush & Bull Corp.
BUTLER
A. Troutman's Sons Co., Inc.
ERIE
Trask, Prescott & Richardson Co.
HARRISBURG
Pomeroy's, Inc.
LANCASTER
Hager & Bro.
NEW CASTLE
The Strouss-Hirshberg Co.
PHILADELPHIA
John Wanamaker,
Strawbridge & Clothier,
Gimbel Brothers
PITTSBURGH
Joseph Horne Co.,
Kaufmann's,
Boggs & Buhl
READING
Pomeroy's, Inc.
SCRANTON
Scranton Dry Goods Co.
SHARON
The Sharon Store
STROUDSBURG
A. B. Wyckoff
WARREN
Metzger-Wright Co.
WILKES-BARRE
The Isaac Long Store
WILLIAMSPORT
L. L. Stearns & Sons
YORK
Charles H. Bear & Company

RHODE ISLAND

PROVIDENCE
Gladding's, Inc.,
The Shepard Stores

SOUTH CAROLINA

CHARLESTON
The Kerrison Dry Goods Co.
COLUMBIA
J. L. Mimnaugh & Co.
FLORENCE
L. E. Waters
GREENVILLE
Meyers-Arnold Co.

SOUTH DAKOTA

ABERDEEN
Olwin-Angell

TENNESSEE

BRISTOL
King-Cochrane Company
KNOXVILLE
S. H. George & Sons
MEMPHIS
The John Gerber Co.
NASHVILLE
Cain-Sloan Co.,
Lebeck Bros., 514 Church St.
Loveman, Berger & Teitlebaum

TEXAS

AMARILLO
White & Kirk, Inc.
AUSTIN
T. H. Williams & Co.
BEAUMONT
The Rosenthal Dry Goods Co.
DALLAS
Titche-Goettinger Co.,
A. Harris & Company
EL PASO
Popular Dry Goods Co.
FORT WORTH
Sanger Bros.,
Monnig's
HOUSTON
Foley Brothers Dry Goods Co.,
Levy Bros. Dry Goods Co.
PORT ARTHUR
Deutser D. G. Co.
SAN ANTONIO
The Wolff & Marx Company,
Joske Bros. Co.
WACO
The Goldstein-Migel Co.

UTAH

SALT LAKE CITY
Keith-O'Brien Company,
Walker's

VERMONT

BURLINGTON
F. D. Abernethy, Inc.

VIRGINIA

DANVILLE
L. Herman
LYNCHBURG
D. Moses & Co., Inc.,
Guggenheimer's Inc.
NEWPORT NEWS
Sol Nachman's Department Store
NORFOLK
Smith & Welton, Inc.
PETERSBURG
A. Rosenstock & Co., Inc.
RICHMOND
Thalhimer Bros., Inc.,
Miller & Rhoads, Inc.
ROANOKE
S. H. Heironimus Co., Inc.

WASHINGTON

BELLINGHAM
I. B. Wahl Store
SEATTLE
The MacDougall & Southwick Co.,
Frederick & Nelson
SPOKANE
Whitehouse Co.,
The Crescent
TACOMA
Rhodes Brothers
WALLA-WALLA
A. M. Jensen Co.
YAKIMA
Barnes-Woodin Co.

WEST VIRGINIA

CHARLESTON
Coyle & Richardson
HUNTINGTON
Anderson-Newcomb Co.
PARKERSBURG
The Surprise Store
WHEELING
Stone & Thomas

WISCONSIN

APPLETON
The Pettibone-Peabody Co.
JANESVILLE
J. M. Bostwick & Sons
KENOSHA
The Barden Store Co.
MADISON
Harry S. Manchester, Inc.
MILWAUKEE
T. A. Chapman Co., 125 E. Wisconsin Ave.
RACINE
Zahn Dry Goods Co.

WYOMING

CASPER
Kassis Dry Goods Company
SHERIDAN
Stevens, Fryberger & Co.

PHILIPPINE ISLANDS

MANILA
Evans Applied Art Store
Box 1386

PORTO RICO

SAN JUAN
P. Giusti & Co., Inc.
Calle Allen 27

CUBA

HABANA
Victor Campa Y Ca., S en C

CANADA

ALBERTA

CALGARY
Hudson's Bay Company
EDMONTON
Hudson's Bay Company

BRITISH COLUMBIA

VANCOUVER
Hudson's Bay Company
VICTORIA
Hudson's Bay Company

MANITOBA

WINNIPEG
Hudson's Bay Company,
The T. Eaton Co., Limited

NEW BRUNSWICK

MONCTON
J. D. Creaghan Company, Ltd.
ST. JOHN
Manchester Robertson Allison Limited, 27 King Street

ONTARIO

HAMILTON
Finch Brothers, Limited,
29 King Street, West,
The T. Eaton Co., Limited
LONDON
Smallman & Ingram, Limited,
149-157 Dundas Street

ONTARIO *(Cont.)*

OTTAWA
Murphy-Gamble, Limited,
Sparks Street
ST. CATHARINES
Canadian Department Stores Limited, 17 St. Paul Street

ONTARIO *(Cont.)*

TORONTO
The Robert Simpson Company, Limited,
The T. Eaton Co., Limited

QUEBEC

MONTREAL
Henry Morgan & Company, Limited

QUEBEC *(Cont.)*

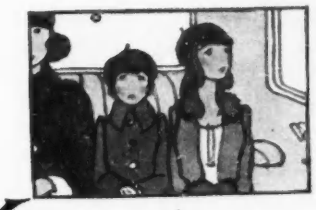
The Robert Simpson Montreal Limited,
The T. Eaton Co., Limited
QUEBEC
Myrand & Pouliot, Limitée
205-215 St. Joseph Street

SASKATCHEWAN

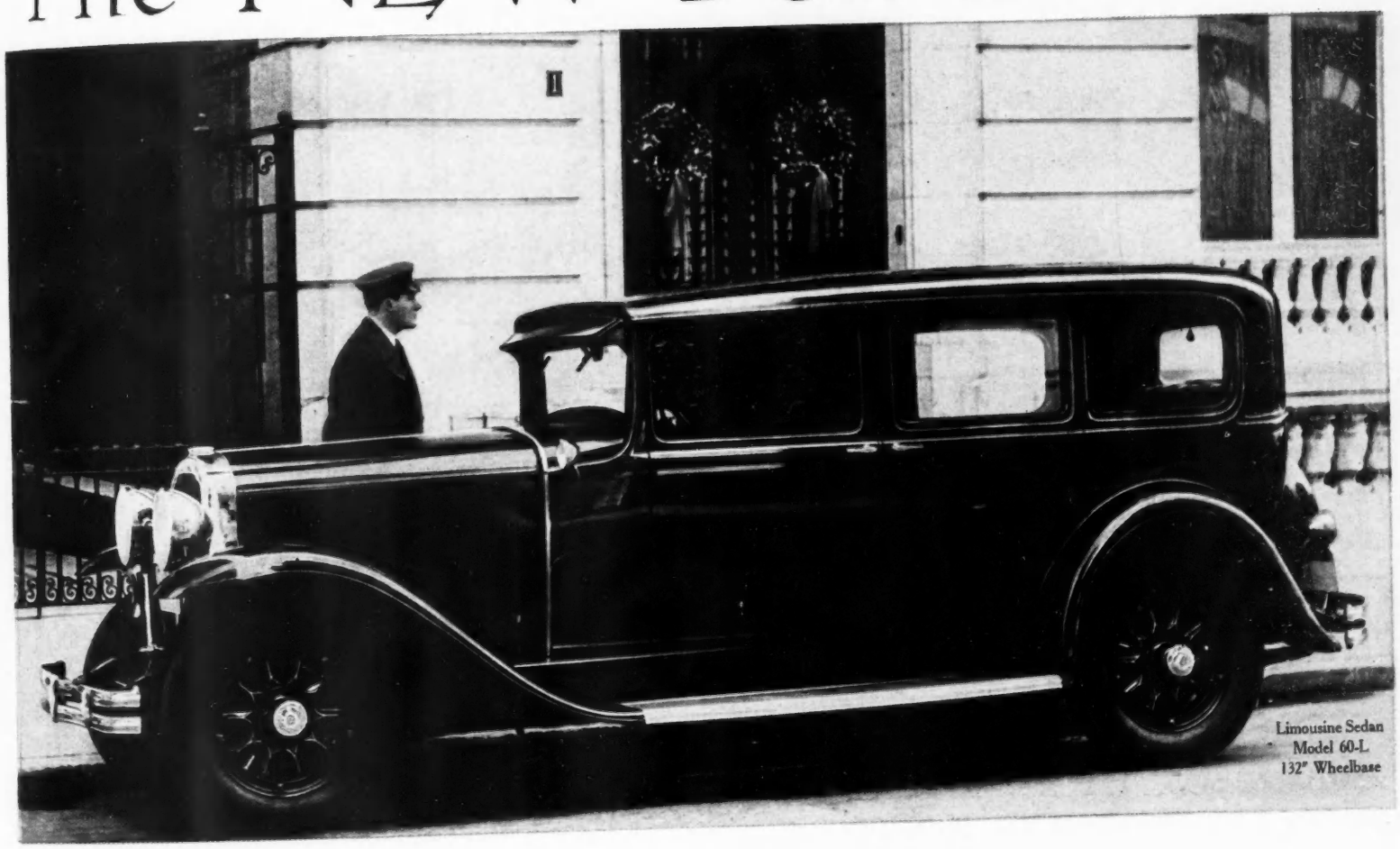
SASKATOON
Hudson's Bay Company

VOGUE PATTERN BOOK

Spring Issue.....Dec. 24
Early Summer Issue....Feb. 25
Summer Issue.....April 25
Early Autumn Issue....June 25
Autumn Issue.....Aug. 25
Winter Issue.....Oct. 25
At All Stores and News-Stands.....35 cents
Ordered by Mail.....40 cents



The NEW BUICK



Limousine Sedan
Model 60-L
132" Wheelbase

Choose the gift that will still be giving when another Christmas comes . .

A new Buick for Christmas! ✣ It will thrill the recipient as few other gifts could. It will comprise a triple gift of health, happiness and utility. And it will continue to pay dividends of Christmas joy month after month and year after year. ✣ Choose this gift which will still be giving when another Christmas comes. A new Buick. With all of the style, comfort and performance leadership which has made Buick the overwhelming choice of fine car buyers everywhere.

Buick Motor Company, Flint, Michigan ✣ Division of General Motors Corporation
Builders of Buick and Marquette Motor Cars
Canadian Factories, McLaughlin-Buick, Oshawa, Ontario

Buick

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

ATWATER KENT RADIO

SCREEN-GRID

SO REAL

she stole away on tiptoe

JUST the other day we heard of a woman who stopped at a friend's to call. She was about to ring the door bell when she heard unfamiliar voices within. After listening a moment she tiptoed away, saying to herself: "They have guests; I'll call some other time." Guests? Yes, indeed —*but they were in a broadcasting studio far away.* Such is the reality—the *un*-mechanical perfection of Atwater Kent tone.

On the Air: Atwater Kent Radio Hour, Sunday Evenings, 9:15 (Eastern Time), WEAF network of N. B. C. Atwater Kent Mid-Week Program, Thursday Evenings, 10:00 (Eastern Time), WJZ network of N. B. C.

ATWATER KENT RADIO

SCREEN-GRID

SO MUCH BETTER

there's just no room for argument

IT'S not merely the wonderful Screen-Grid tubes. It's the way the new tubes are *completely used* to make radio so much more enjoyable that there is no room for argument. You get more stations and more distant stations, and separate them with needle-point precision. You get clearer, richer, Electro-Dynamic tone—from the trill of the piccolo to the lowest bass. You get more volume than you can use, controllable at will. And you *don't* get any *hum!*

Write for illustrated booklet of Atwater Kent Radio

ATWATER KENT RADIO

SCREEN-GRID

SO BEAUTIFUL

—with your own choice of cabinets

NOW you can have a cabinet just like your neighbors'—or as unlike it as your home differs from theirs. With Atwater Kent Screen-Grid Radio you make your own selection instead of being restricted to one or two designs. Highboy or lowboy, simple or elaborate, sliding doors or swinging doors, or without doors, for a large room or a small room—now *you* do the choosing, just as you choose other furniture for your home.

ATWATER KENT MANUFACTURING CO.
A. Atwater Kent, President
4741 Wissahickon Ave. Philadelphia, Pa.

TOYS

World-fame has come to the Toy Department of Marshall Field and Company, partly because its amazing activities continue undiminished the whole year 'round. From January to January it occupies a place of size and importance in this store and in the lives of many thousands of children. Its toys are planned with exquisite care to thrill and delight and develop growing minds and bodies. Our invitation to visit the Toy Department carries the assurance that here your Christmas wishes will be met promptly, expertly, and with the fullest possible measure of satisfaction.

☆ ☆ ☆

No grown-up could possibly understand the fun of being four, or six, or even eleven, and walking into Field's Toy Department for the first, or second, or hundredth time. What a great shining wonderland! Mothers and fathers who can possibly visit Chicago before Christmas should not miss the pleasure of taking their children to Field's.

Marshall Field
and Company
RETAIL · CHICAGO

Women tell us that Silk Sealing "
Almost doubles hosiery wear

"WHAT *is* this 'Silk-Sealing' I hear so much about?" a charming young woman asked us the other day. "My friends tell me I must buy no other hosiery, for there is no other that wears so well, has so few 'runs'."

Inquiries are literally pouring in on us every day about the new "Silk-Sealing" process for protecting hosiery. Yet the process itself, though the result of many years of study, represents really a very simple idea.

"*Insulated*" . . . *to withstand Wear*

Picture, if you will, each tiny fiber of silk—not each thread, but each fiber *in* each thread — sealed with a delicate, transparent, flexible film, so gossamer-like in texture that it cannot be seen, yet firm enough to resist ordinary wear.

This, in a word, is what the now famous "Silk-Sealing" process does to hosiery. Women tell us that a pair of Dexdale "Silk-Sealed" hose *actually lasts from two to three times as long as ordinary hose.* That "Runs" occur far less frequently. That Dexdales do not stain easily. And, because perspiration acids are resisted, wear at the heel and toe is reduced amazingly.

And with this *new* Wear—the beauty of Dexdales has been enhanced. A crisp clarity of shade has resulted—an evenness of lustre—a filmy sheerness. And these will last through repeated washings, for "Silk-Sealing" never lets dirt penetrate.

And you can prove this to yourself by buying just a pair or two of Dexdale "Silk-Sealed" Hosiery and finding out exactly what this amazing discovery can mean to you in the course of a year.

Remember that "Silk-Sealing" is an *exclusive* Dexdale process. *No other hosiery is "Silk-Sealed" for longer wear.* Dexdales come in all weights up to the finest and sheerest from $1.25 to $3.00. In all the season's new shades.

If you cannot find Dexdale "Silk-Sealed" Hosiery in your city, write directly to us and we will see that you are promptly supplied.

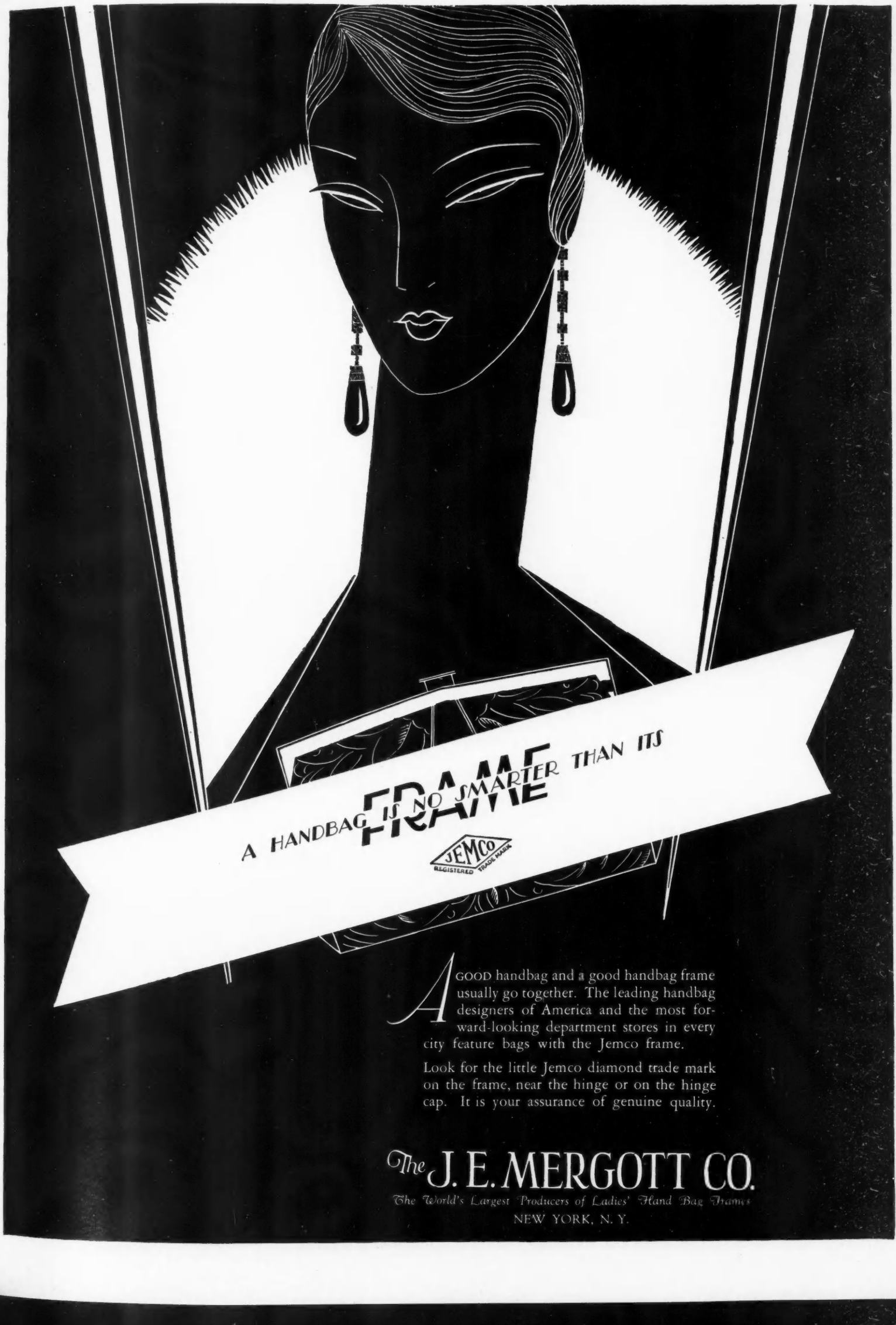
DEXDALE HOSIERY MILLS
Lansdale, Pa.

Dexdale

"Silk-Sealed"

HOSIERY

Send today for a copy of "Beautiful Hosiery ...that Wears". It tells how "Silk-Sealing" brings long wear to even the filmiest Dexdale stockings. When writing, request the name of your nearest Dexdale retailer.



A GOOD handbag and a good handbag frame usually go together. The leading handbag designers of America and the most forward-looking department stores in every city feature bags with the Jemco frame.

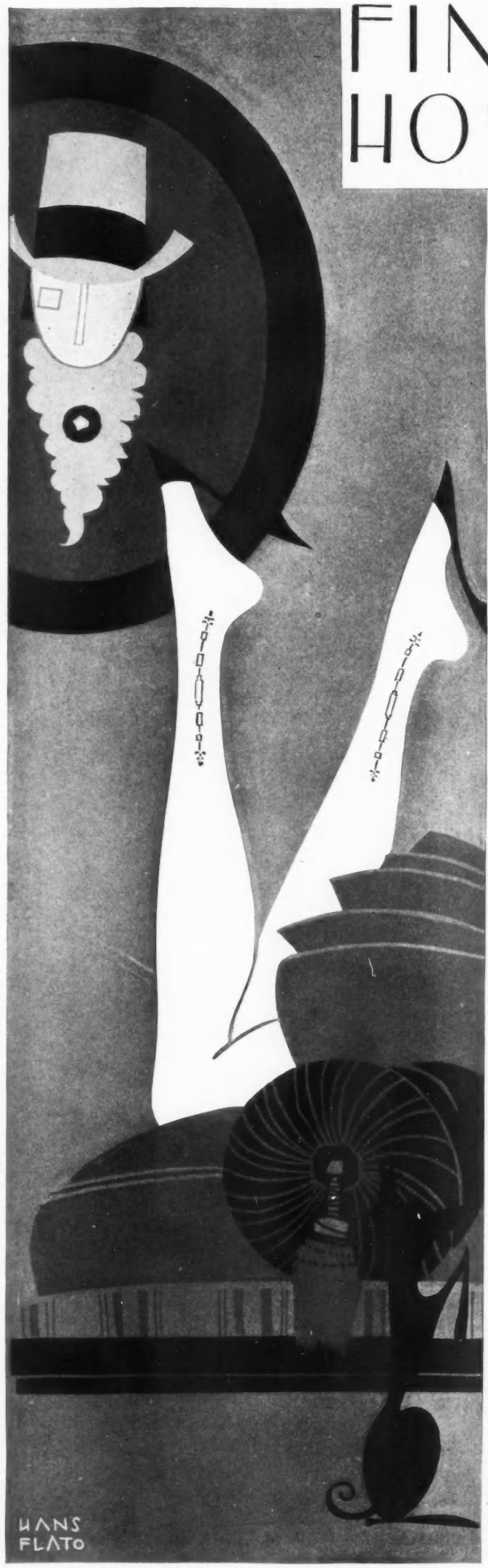
Look for the little Jemco diamond trade mark on the frame, near the hinge or on the hinge cap. It is your assurance of genuine quality.

The J. E. MERGOTT CO.

The World's Largest Producers of Ladies' Hand Bag Frames

NEW YORK, N. Y.

FINERY HOSIERY



IF STYLE IS BUT A PHANTOM...

Finery Phantom Clox are a fresh and refreshing fashion in hosiery...a particularly smart illusion in the shadow of the new longer skirts. The design is truly in the "dressmaker" feeling...clothing your legs with the same frilly chic that makes the new showings so interesting.

Woven on an all-silk chiffon of "see-thru" sheerness, Phantom Clox are priced at $1.95. Shops featuring Finery Hosiery will gladly show you the complete range of heels, clocks and weaves ...diversity a'plenty to meet mood and mode . . . And prices as low as $1.25 and $1.35.

You'll find each Finery stocking made with consummate artistry...and fresh in shade as in style, for they're delivered to the stores weekly! . . . Let us direct you to the nearest presentation. INTERSTATE HOSIERY MILLS, Inc., New York City.

A Few of the Shops that Feature Finery

Atlanta: Keely Co.
Baltimore: Schleisner Co.
Chicago: The Fair
Cincinnati: Denton-Jonap Co
Canton, Ohio: Lefkovits
Cleveland: Yours Truly Shop
Des Moines: Wolf's, Inc.
Detroit: Demery & Co.
Grand Rapids: Charles Trankla & Co.
Jacksonville: Cohen Bros.
Kansas City, Mo.: The Luce Shop
Miami: Miami Exclusive Hosiery Shop
Newark: Hahne & Co.
Omaha: The Silk Shop
Pittsburgh: Meyer Jonasson Co.
Rochester: The Mally Co.
St. Paul: The Macey Co., Inc.
Springfield, Mass.: Meekins, Packard & Wheat
St. Louis: Finery Shop
Toledo: The La Salle & Koch Co.
Trenton: J B. Wilson Co.
Washington, D. C.: Joseph R. Harris Co.

This trade mark identifies stocking style

Finery Lightning Clox. Smart and striking. $1.95

Finery Triple-Tipt Heel. A fresh conception. $1.95

"LA LOIE"

SILVEL

THE DURABLE TRANSPARENT VELVET

Fashion may change her lines but she is unswerving in her loyalty to that most elegant of lovely fabrics—"LA LOIE" Silvel, the DURABLE transparent velvet, made *exclusively* with an *all-silk georgette back.* In the VELVET REVUE, soon to be produced at the Loew, Stanley or Paramount Theatre in your city, see how gloriously this material adapts itself to present modes!

The Shelton Looms

ONE PARK AVENUE, NEW YORK CITY

Wear these galoshes when there's a cloud in the sky —they fit like a glove!

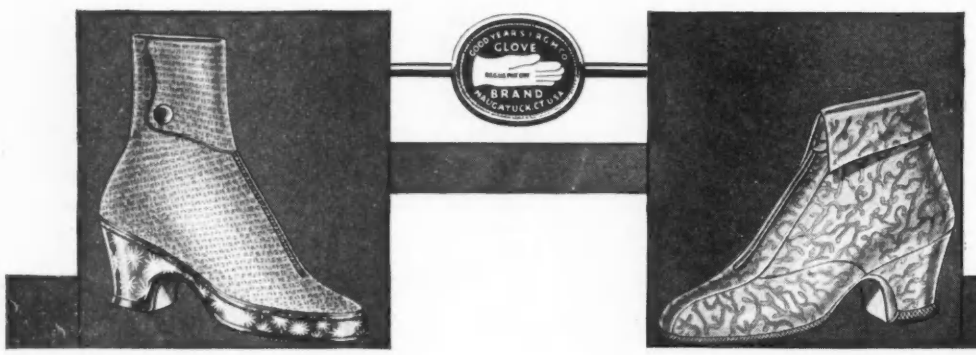
Don't let a rain-storm or slush spatter your ankles and soak your favorite suede shoes! Wear Glove Galoshes whenever there's the slightest hint of rain!

They're *just* as trim and smart as the shoes they're designed to protect. For they come in the new trim, slender shoe widths and with the new heel heights. Further, they are in new colors that harmonize perfectly with the new Winter costumes. Many women have as many pairs of Glove Galoshes as there are kinds of bad weather.

An oxford or a short ankle-length pair made of feather-weight rubber for shower or wet streets.

One or more pairs of tweed-like fabrics to match their new Winter costumes—for real rain-storms or snow or cold November days at football games.

And perhaps a heavy extra-high pair for Winter sports or country tramps. You'll find Glove Brand Galoshes and Rubbers in the smartest shoe shops and department stores. Ask to be fitted when you buy your new Fall shoes.

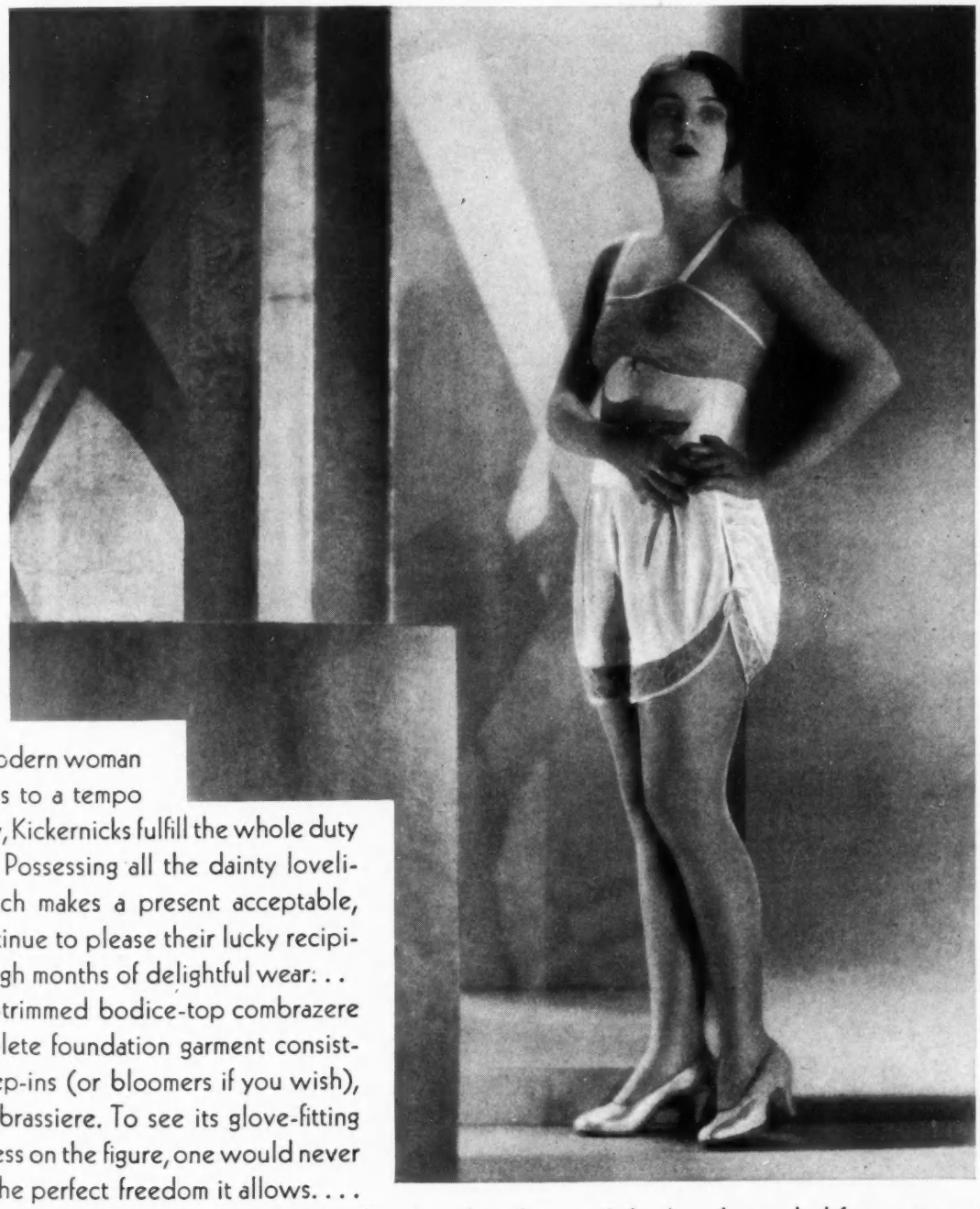


Goodyear
Glove Brand
GALOSHES & RUBBERS

A Gift for the FASHIONABLY ACTIVE

Combining the Prime Requisites

BEAUTY • UTILITY • FREEDOM



A straight back line when the figure stands

Kickernick construction provides eight inches of bending or sitting room

For the modern woman who lives to a tempo of activity, Kickernicks fulfill the whole duty of a gift. Possessing all the dainty loveliness which makes a present acceptable, they continue to please their lucky recipient through months of delightful wear: . . The lace-trimmed bodice-top combrazere is a complete foundation garment consisting of step-ins (or bloomers if you wish), vest and brassiere. To see its glove-fitting smoothness on the figure, one would never suspect the perfect freedom it allows. . . . Unique construction, exclusive with Kickernick, makes the garment conform closely to body lines, yet provides room where it is needed most. The knicker back is held in suspension by a straight-cut front. Small pleats over the hips give all the length needed for sitting or bending, yet hold the Kickernick smooth and wrinkle-less when the wearer stands . . . Outer clothes assume more fashionable lines when worn over Kickernicks. For the traveller, the active woman, the sports-person, nothing is more ideal. Ask for these lovely underthings in silk or rayon, plain or trimmed, at leading stores and shops. Send for handsome, free booklet "Fashion and Freedom." Winget Kickernick Company, 2616 E. 29th St., Minneapolis, Minn.

Kickernick

COMBRAZERES

BLOOMERS COMBINETTES KICKERSLIPS

Salome would have insisted!

Knowing how they beautified every curve and contour, Salome, in our time, would insist on Propper Chiffon Stockings. Hers must have been the luxury-loving nature, whose fingers would caress the silken perfection of these stockings with the artistic appreciation they deserve. Quality does show up in a stocking—in effect, in finish, in grace.

Make the Famous Propper Experiment—
Put an ordinary stocking on one leg and a creation by Propper on the other. Notice the *Contour* that the Propper stocking gives because of its ankle-shadows and its calf-transparency.

PROPPER
"BLUE EDGE"
America's Foremost Chiffon Stocking

AT ALL SHOPS SERVING A DISCREET CLIENTELE

A Charming Perfume Vibrating With The Ardor Of The Latin Heart

For years parfumeurs have experimented to create an odeur so exquisite, so captivating, that every woman—Blonde, Brunette and Titian—would find in it her ideal, for love is bounteous and knows no bounds.

From the flowers of Spain this perfect perfume has at last been created—so enchanting and lingering that it is justly called Amour Espagnol (Spanish Love.)

Be sure to ask for "Spanish Love" when you are in Havana. It is not obtainable in the United States and is sold exclusively by El Encanto in Havana. At $4.50—$8.00 and $12.50 . . . .

Our gift department is a veritable "Treasure Trove" resplendent with imports from all over the world!

✣ ✣ ✣

TOURIST BOOK on request—entertaining and helpful if you are planning to visit Havana

El Encanto — HAVANA

Cuba's Largest and Smartest Department Store

Branches of El Encanto at Hotel Sevilla, Hotel Almendares, Hotel Presidente and also in the city of Camaguey, Cuba

"MY SIN"

Jeanne Lanvin's famous and popular perfume is again this season exclusive at El Encanto.

With the new HOOD RAINTOGS

no one need ever stay at home for bad weather

Raintogs are washable. If soiled by mud or grease they can be quickly restored to their original appearance by simply washing with ordinary soap and water.

WHAT if it is beginning to snow! Where once we allowed the vagaries of weather to wreak havoc with our plans, today it is merely a matter of suitable clothes . . . *and footwear.* Miss a game for a November cloud? We should say not.

And the new styles, dictated by people who refuse to remain indoors, have such generous endowments of good looks and comfort. These new Hood Raintogs, for instance. They are an entirely new development in stormy weather foot protection . . . different from any protective footwear you have ever seen.

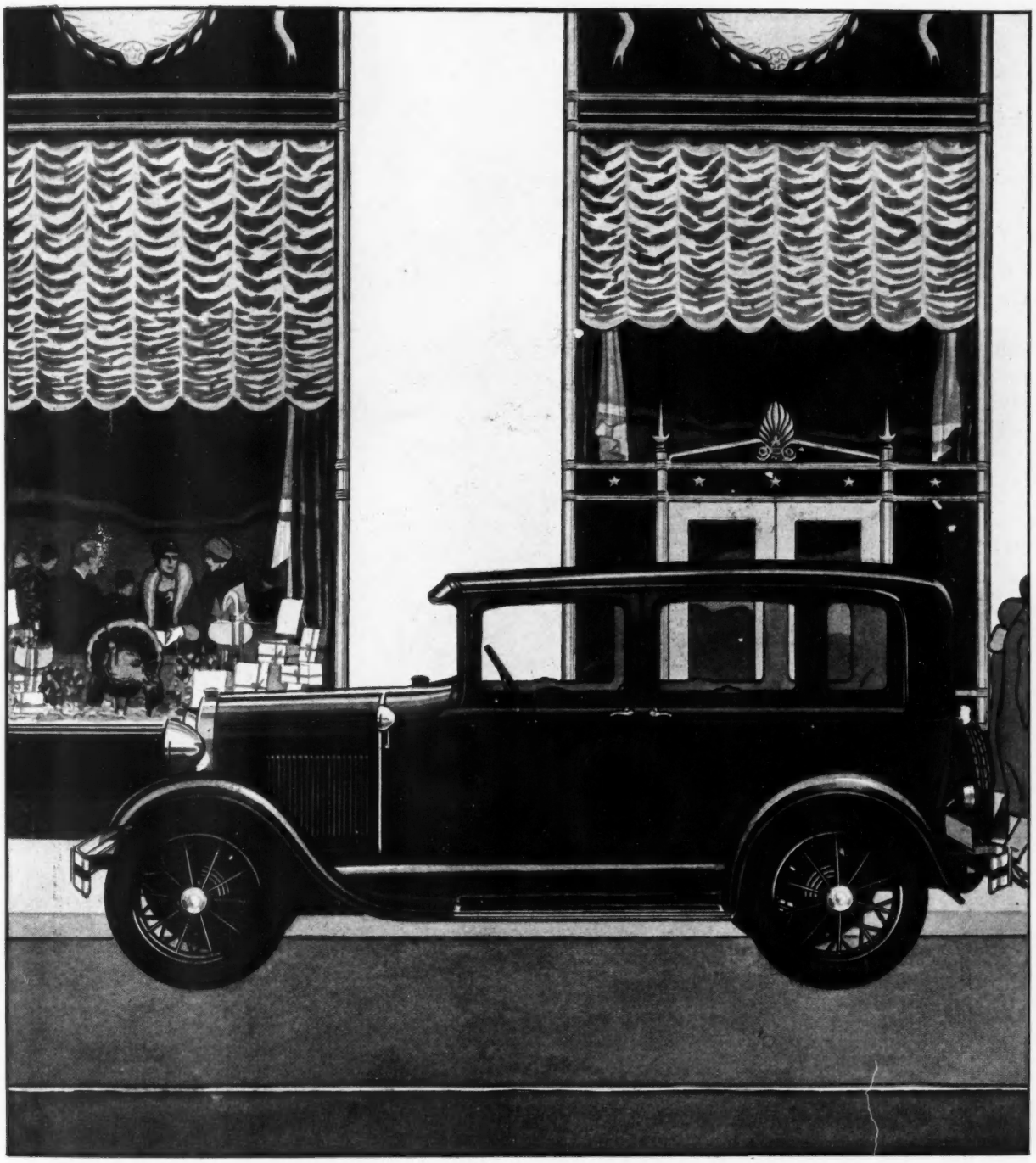
Raintogs have been patented by the Hood Rubber Company and are sold only under the Hood trade-mark. They are made of an attractive suede-finish material in a variety of shades that make ensemble harmony merely a matter of selection. Light as a feather on your feet, they fit perfectly and at the same time are absolutely waterproof.

Raintogs are made in all sizes and in various widths and heel heights which insure perfect fit for all types of modern shoes. You'll find these fascinating new waterproof, washable Raintogs at all the best shops.

The Raintog Oxford with Talon fastener illustrated here is but one of the several styles of oxfords, sandals and galoshes.

HOOD RainTogs

Made only by
HOOD RUBBER COMPANY, INC.
Watertown, Mass.



THE FORD TOWN SEDAN

The Ford is an unusually strong and sturdy car

THE FORD is an unusually strong and sturdy car because of the enduring quality that has been built into every part.

Of special interest and importance is the extensive use of steel—not only in the chassis but also for the body. Beneath its beautiful finish is a substantial ruggedness and a carefully planned strength of construction that add a great deal to the safety of motoring.

Today, more than forty different kinds of steel are used in the Ford, each particular kind being selected and perfected to fit the particular needs of each part.

Seven kinds of steel are used in the transmission alone, because research and experience have proved that seven kinds of steel will give much greater efficiency and reliability than one or two.

There is no limit to selection—no thought that any certain steel must do for several parts to save expense. The Ford policy has always been to use the best possible material and then, through large production, to give it to the public at low cost.

Such high quality of material has a direct bearing on the performance of the Ford car. Throughout, it has been designed to give you many thousands of miles of faithful, uninterrupted service.

In comfort, in safety, in economy, in reliability—in all that goes to make it a good automobile—it represents a value far above the price you pay.

Ford

FORD MOTOR COMPANY
Detroit, Michigan

Keep summer in your bedroom

with these all wool blankets that wear and wear and wear

SIMPLY put a Mariposa Blanket at the foot of the bed — your room becomes bright, gay, filled with summer sunshine. . . Colorful as June, Mariposa Blankets seem also as balmily warm. They promote sound, restful sleep — as relaxed as a child's. . . This is because they are woven entirely of new, soft, silky fine, springy wool with millions of dead air cells that keep the cold out and the warmth in. . . You'll notice the difference the first time you see and feel a Mariposa Blanket — how soft, how springy, how strong it is — how fresh and clean it smells. . . Mariposa Blankets are made in correct sizes for both single and double beds — long and wide for tucking in. . . Sold by representative department stores. If your dealer can't supply you, write us and we will tell you where to see our newest designs. Shuler and Benninghofen, established 1858, Hamilton, Ohio.

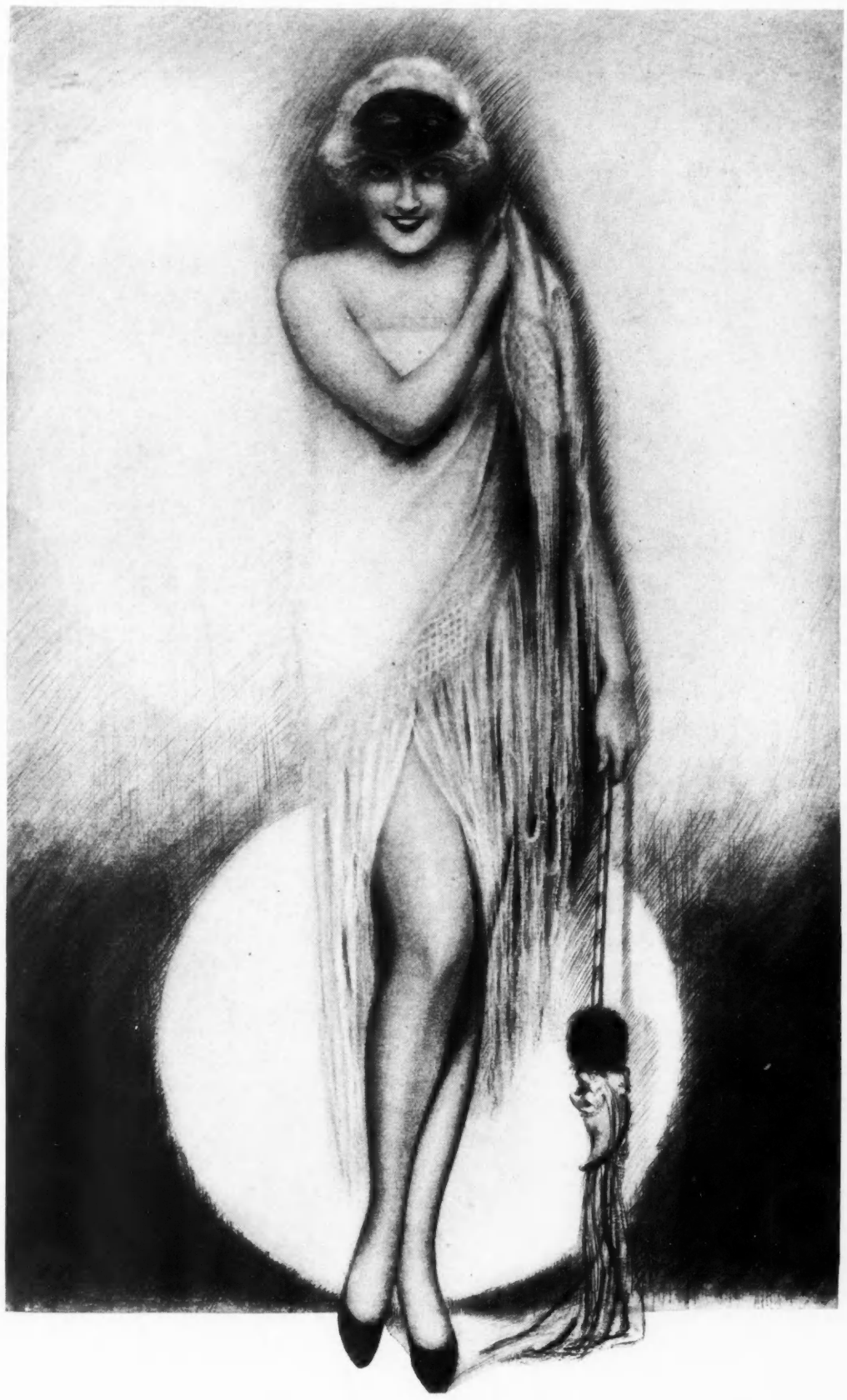
Top — An authentic Scotch Plaid, the Dress Stuart.

Middle — An all-over Nile Green.

Below — A plain plaid in peach and white

ALL WOOL MARIPOSA BLANKETS

Identify genuine Mariposa Blankets by means of this label.



Such cobwebby sheerness! Delicate hues that blend softly with the skin-tone half seen beneath. Holyoke of course — no finer can be made . . . All Holyoke Silk Hosiery is ingrain — each silken strand is dyed before knitting . . . A helpful booklet on the care of fine silk stockings will be sent at your request.

Holyoke Silk
HOSIERY

MILLS AT HOLYOKE MASSACHUSETTS . . . NEW YORK OFFICE: 358 FIFTH AVENUE

Quality

. . . *begins* with the yarn

***...DURENE** of the soft and delicate lustre... Durene of strength, durability, elasticity and moisture-absorbing qualities that are combined in no other product . . . Durene is the very basis of quality in fine underwear and hosiery today! ...For quality in all knit and woven things begins —MUST begin—with the yarn!*

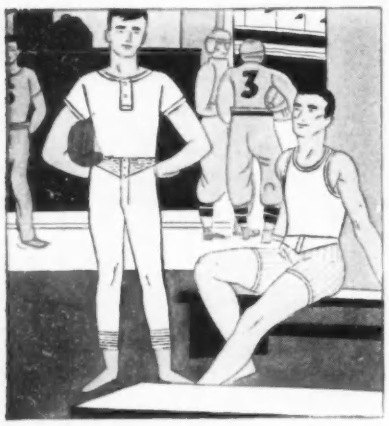
Women's stockings wear better and provide greater comfort when the feet and tops are of Durene. Durene should form the entire fabric of men's and children's hose. Ask for Durene-made hosiery at your dealers.

DURENE is the name of a specially processed yarn and of a wide variety of fabrics into which the yarn is woven or knit. It represents the finest of fine cottons—so carefully selected that only one bale out of every twenty-five grown is up to Durene standards.

Durene's rugged elastic strength, combined with its ability to absorb body moisture and its fine laundering qualities, has made it ideal for underwear and hosiery. Stores everywhere are offering Durene in fine underthings for women and in sturdier styles for men and children. In hosiery, too, they are showing wide selections in Durene. Hosiery authorities say emphatically, "Durene for the tops and feet even of women's silk stockings, for the sake of health, comfort and long wear." They recommend Durene for the entire fabric of men's and children's hose.

You must see, feel, WEAR Durene to appreciate its distinctive qualities. See your dealer today and if he should be unable to supply you, write us mentioning his name.

THE DURENE ASSOCIATION OF AMERICA
1410 G Street, Northwest, Washington, D. C.

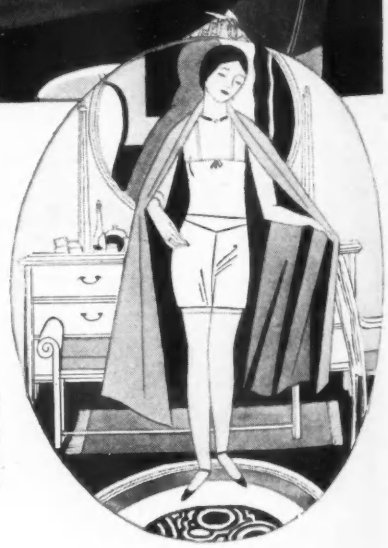


Polo shirts and longs of Durene—the latter with contrasting tweed waistband and cuffs—as well as Durene pull-over shirts and shorts, are being shown by better shops now.

Durene in children's underwear allows little bodies to move freely and to throw off safely the moisture their activity promotes. Durene wears and wears and launders and launders with no need of ironing.

This is the label that identifies undergarments and hosiery of soft, lustrous, moisture-absorbing, long-wearing Durene. Look for the Durene label on garments and hosiery you buy.

Durene
REG. U.S. PATENT OFF.



Durene underthings of rare delicacy of fabric and smart design have shown women that they can have STYLE without sacrifice of utility.

DURENE

Quality Begins with the Yarn

Because it's Smart ... Fastidious ... Dainty

... Youth selects this new sanitary protection

KOTEX IS SOFT ...

1 Not a deceptive softness, that soon packs into chafing hardness. But a delicate, fleecy softness that lasts for hours.

2 *In hospitals*—Kotex is the identical material used practically EXCLUSIVELY by surgeons in 85% of the country's leading hospitals.

3 *Rounded and tapered corners*—for inconspicuous protection.

4 *Safe, secure* . . . keeps your mind at ease.

5 *Fastidious* . . . the sign of true daintiness.

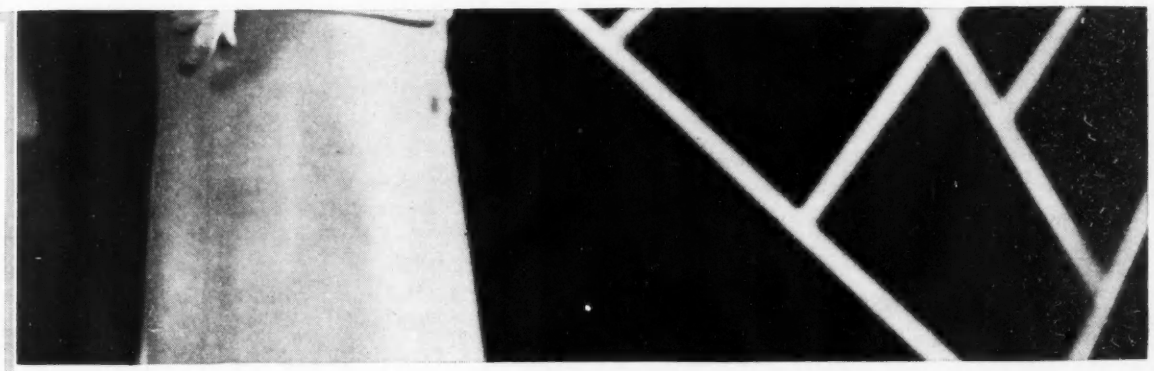
6 *Disposable* completely, instantly.

Kotex—45c for 12—at any drug, dry goods or department store; or singly in vending cabinets, through West Disinfecting Co.
Kotex Super-Size—65c for 12

[*Prices slightly higher in Canada*]

KOTEX

The New Sanitary Pad which deodorizes



SMARTNESS! Of course, you seek it. Every woman does. And smartness, in sanitary protection, naturally means Kotex. What else gives you that freedom and grace, that daintiness you insist upon at all times? No wonder youth has made Kotex the accepted sanitary pad!

"I want to feel fastidious even in unrevealed details," says an eastern college girl. "That's why I use Kotex. That's why my friends all use it, too. Oh, they have special reasons, of course. One prefers its marvelous softness. Another likes its surgical purity—a third is keen about Kotex because it deodorizes so effectively. But the thing that it signifies to all of them is perfect daintiness, fastidiousness."

Can you imagine any more eloquent tribute to Kotex than this? Surgeons in 85% of the hospitals in this country select Kotex filler (Cellucotton absorbent wadding) for their patients! Not only for sanitary pads, but for all surgical dressings! This is the same, identical, Kotex-made Cellucotton.

The "standard of good taste"

In an age when moments count, when the fuss and trouble of old-fashioned ways is unthinkable, Kotex has rapidly become the standard of good taste in sanitary protection. And it costs so little that it is now an unreckoned necessity.

Daughters, growing into young womanhood, take it for granted. Mothers—once they discover Kotex—wonder how they ever got along before.

It means new freedom, new activity, release from discomfort and self-consciousness. It means all the things listed here. Just read them over! Then, if you do not already use it, you'll want to buy a box of Kotex at once.

The SHOPS of VOGUE in PARIS

HIGHWAYS *and* BUYWAYS *of* PARIS

The SHOPS of VOGUE in PARIS

ONE morning, in the late summer, I found a card in my mail announcing the opening of a new shop called Fauvety, which read that Monsieur Paul Verdier and Monsieur Charles Zadoc requested me to come and inspect their specialty shop in Paris. As this was something new, I went at once and found, at 50 rue du Faubourg Saint-Honoré a really charming little shop, beautifully fitted up. Instead of the usual counter, there were rows of little tables with two chairs at each, arranged like those in a café. Here one sits and is shown the wares of the shop. As it is a specialty shop, there is an enormous range of everything from silk stockings to bags, cigarette-cases for women and men, decorative jewellery, small objects of jade and crystal, and a new model of a pocket watch. This is an excellent shop in which to find Christmas presents anc presents for people who "want to bring something back from Paris."

"LA Peau de Porc," 67 rue du Faubourg Saint Honoré, is a shop where everything imaginable in pigskin can be found. Their pigskin luggage is particularly smart, but what caught my eye above all other things in the shop were the camp-chairs, like those used by explorers. These come apart and fit into a neat package, covered with pigskin, and are very moderate in price. They are perfect chairs for an ensemble in modern decoration that is planned for an outdoor terrace.

THE rue du Faubourg Saint-Honoré is a veritable bazaar—so numerous are the small and attractive shops where one can find almost anything one is looking for. The other day, in my wanderings, I ran across the shop of René Drouet, at number 104, where I found an assortment of modern things, including furniture, glass, and porcelain. Particularly interesting was the vitrine filled with the sculpture of Jean Van Dongen, who is the brother of the famous portrait-painter. This artist carves animals with great talent, and his things are both attractive and reasonable in price. He will do your dogs, which is a great fashion at present.

BEAUVAIS, at 14 rue du Bac, is a bookbinder who makes a specialty of covering books with glazed linens in beautiful colours, which are particularly adapted to one's private collection of snap-shots, scrap-books, and the like—things we all have, but seldom present in a manner worthy of the contents.

THE unknown *antiquaire* has almost passed out of existence. To find a shop in one of the outlying districts of Paris that is not known to every one in "the trade" is very rare, and, in consequence, the prices of antiques, even in the little shops in France, are almost what they are in Paris. However, the other day I ran across one in the village of Feucherolles, which is off the main road, fourteen kilometres from Saint-Germain-en-Laye, on the edge of the forest of Marly. You can not miss it, for, as you go down the hill of the one and only street of the village, an old sign announcing antiques hangs out from the whitewashed wall of the little shop. The inside is as charming as it appears from without, and still more surprising is the stock that is offered for sale, for it is both attractive and reasonable. Passing through this village, one may return by Versailles, where there are endless and much better-known antique shops. This is one way to spend a day in the country outside of Paris.

SPECIALTY shops, that is, shops that specialize in one line of things, are always interesting, because they offer such a varied choice in that type of article. Such a shop is Mercator, 50 rue du Colisée, which specializes in both old and new ships models, maps, globes, and nautical instruments. Their collection is a very large and a very good one, and es-

PREMET
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PARIS
THE MOST EXCLUSIVE COUTURIER IN PARIS

LINGERIE
GOWNS_COATS
FURS
Angèle
THE POPULAR LADIES TAILOR
11 BOULd MALESHERBES
(NEAR MADELEINE) PARIS

modes

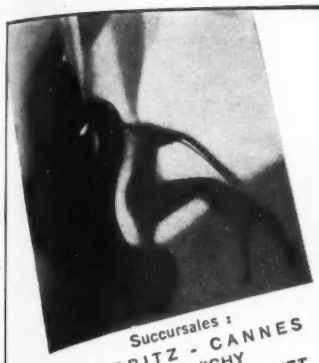
maria guy
8 place vendôme
PARIS

LOUISEBOULANGER
CHAMPS ÉLYSÉES
3 RUE DE BERRI
DRESSES
FURS
MANTLES
LINGERIE

GOVPY
Robes
Manteaux
Lingeries
10, Rue de Castiglione
PARIS

miler
sœurs
couture

75,
fg saint-honoré
paris



Succursales :
BIARRITZ - CANNES
PAU - VICHY
DEAUVILLE - LE TOUQUET

MAX
FURS
19, Av. Matignon
PARIS

pecially noted for miniature globes no more than six inches high. Also, their copies of antiques of this sort are beautifully executed.

AT the Boutique Italienne, 17 rue de Miromesnil, one can find—among other interesting things, such as faience, embroidered linen of peasant workmanship, and modern Italian furniture, which has an individuality of its own—beautiful embroidered organdie table-linen of very sheer quality and attractive design. For a country house, this shop shows a set of simple peasant furniture—a bed, chairs, and dressing-table, slip-covered in coarse coffee coloured linen embroidered in cross-stitch in the same shade. This would be ideal for the country bedroom of the type that has become the fashion with the remodelling of the Long Island farmhouse.

AT the enormous street fair that takes place every year in Paris, where the manufacturers of everything from farm implements to kitchen utensils exhibit their wares, one can always find something for which one has been looking in vain. On my last visit to the fair, I discovered, at the booth of "Le Verre Artistique," with headquarters at 29 boulevard Malesherbes, the manufacturers of the engraved glass that plays such an important part in modern decoration. These people can make anything in the way of decorated glass panels—for screens, lamp-shades, table-tops, and what-not—that are often mirrored and employed in the various forms of decoration with which we are familiar. With an idea in one's head and a design in one's pocket, these are the people to carry it out. I find them a real discovery.

AS usual, in this column, I include a restaurant or two. This time, it will be one that is becoming quite well known because of its excellent Russian cooking. It is "Antoine," 40 rue Poncelet, and the specialty is hot Russian hors-d'œuvre served with vodka. These hors-d'œuvre are so good and appear in so many different varieties that the average person who dines there never gets beyond them in the menu—they are a meal in themselves. In the same street, only a few doors away, there is a restaurant called "Le Pingouin" that is fitted up like a ship and manned by waiters in sailor costumes. It has a very amusing atmosphere and is quite unlike the usual thing in Paris. Also, there is an excellent band for dancing, and the cooking is very good. J. MCM.

LENIEF
S.A.
COUTURE
374
RUE ST. HONORÉ
PARIS

camille roger
6.rue de la paix. paris

CECILE WELLY
130, BOULe HAUSSMANN, PARIS
Telephone: Laborde 33-84, 85, 86, 87

Presents Her New Winter Collection

All stylish women will want to wear models by "CECILE WELLY"

"PETIT ECOSSAIS"
Jersey sport dress of a modern-colored design.

"BLACK BIRD"
Dress coat black and white broadtail.

"PETITE SOURCE"
Evening ensemble China-blue, rose velours trimmed with sable.

Cecile Welly has no branch establishment in Paris

GENEVA GRAHAM
INSTITUTE OF DERMATOLOGY
REJUVENATION
61 Fg St-HONORÉ
PARIS
BUENOS-AYRES
713 FLORIDA

BLANCHE LEBOUVIER
(marie-louise)
COUTURE
3.rue Boudreau.3
PARIS

AMERICAN VOGUE IN EUROPE

Besides British Vogue and French Vogue, published in London and Paris, copies of the American edition of Vogue may be obtained in Europe at the following book-stalls: MADRID: Sociedad General Española de Libreria, 25 Calle de Ferraz. PARIS: Brentano et Cie, 37 avenue de l'Opéra; Librairie Galignani, 224 rue de Rivoli. BERLIN: R. Nettke, 1 Leipzigerplatz, Berlin W. 9. BRUSSELS: Salon des Modes de la Librairie Dechenne, Passage du Prince (Galeries Saint Hubert). VIENNA: Hermann Goldschmiedt, Wollzeile 11. ROME: Tito Adriani, Via del Tritone.

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Hollywood Plaza. The most convenient hotel in Hollywood. Attractive, modest and homelike, with excellent cuisine. Reasonable rates. Write for booklet.

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Constance Hotel & Apartments. A new fireproof European Plan Hotel of distinction. Conveniently located. Reasonable rates.

Santa Barbara

El Encanto Hotel. California's most delightful hotel and bungalows. On the Riviera overlooking sea and mountains. Excellent cuisine. Golf. Riding.

Miramar Hotel and Bungalows. Situated on Pacific Ocean. Garden spot of California. Golf, Tennis, Riding, Country Clubs. Exclusive residential section.

Yosemite National Park

The Ahwahnee. Open all year. Commanding a matchless panorama. Already world-famed for distinctiveness. Riding, tennis, fishing. $10. up, American plan.

DISTRICT OF COLUMBIA

Washington

Carlton Hotel. 16th at K Street, N. W. The newest and most distinctive hotel in the Capital City. Rates moderate.

The Dodge Hotel. (Formerly Grace Dodge Hotel.) Continuing same ownership, management, policies of administrations and high standards of service.

Wardman Park Hotel. Away from noise and congestion, convenient to down-town. Single rooms with bath $5.00; double rooms—bath $8.00.

The Willard. "The Hotel of the Presidents"—convenient to everything worth while in the Nation's Capital. Delightful atmosphere. Unexcelled cuisine.

FLORIDA

Daytona

The Osceola-Gramatan and Cottages. The perfect winter home for persons of culture and refinement adjoining the Daytona golf links. Excellent cuisine.

Miami

The Columbus. "Miami's Finest Bay Front Hotel." Overlooking City Park and Biscayne Bay. Roof Dining-room. Accomodates 500. European plan.

McAllister. Miami's largest modern fireproof Hotel. Overlooking park and Biscayne Bay. European plan. Leonard K. Thomson, Manager.

Miami Beach

The Flamingo. Florida's best known hotel. Famed for its service, cuisine and unsurpassed location. Bungalows with hotel service. Opens Jan.

The Nautilus and Cottages. New outdoor pool, sand beach and cabanas—The King Cole and Cottages—January to April. American plan. Fireproof.

Hotel Pancoast. Direct ocean front. Social rendezvous of America's Riviera. Ocean bathing, golf. J. A. Pancoast, Prop., L. B. Sprague, Mgr.

New Smyrna

Indian River Ranch. Trail riding; ocean & pool swimming; hunting; golf; loaf luxuriously; play vigorously. References given, required. Catalogue.

St. Petersburg

Hotel Serene. On Tampa Bay. Modern. Fireproof. Each room with bath. Four golf courses. Exceptional music. Cuisine and service of the highest order.

Vinoy Park Hotel. Faces glorious Tampa Bay. Sun-bathing . . . every recreational feature. Booklet. C. E. Kennedy, Managing Director.

GEORGIA

Augusta

Forrest Hills-Ricker Hotel. Golf; grass greens in mid-south all winter. Opens December to April. Special December-January rates.

MAINE

Bethel

Bethel Inn. Noted for its individuality and perfect appointments. The rates are reasonable. Nine-hole golf course on our own grounds.

Portland

Lafayette Hotel. A delightful tourist hotel where friends meet friends enroute and enjoy excellent service at fair rates. European Plan.

MARYLAND

Hagerstown

Hotel Alexander. At the "Gateway to the South". New, complete, distinctive. 175 rooms, each with bath. Bachelor Floor.

MASSACHUSETTS

Boston

Hotel Puritan. On beautiful Commonwealth Avenue. Furnishings and comforts of a luxurious private home with hotel service of the highest type.

MASSACHUSETTS *(Cont.)*

Boston (Cont.)

Hotel Somerset. Commonwealth Avenue. A dignified home for transient and permanent guests. Central yet quiet. Room with bath $3.50 up. E. P.

Brookline (Boston)

Hotel Beaconsfield. Homelike atmosphere. Convenient to down-town Boston. Away from congestion & noise. Residential section. Rooms $3.50 up. Garage.

Northampton

The Hotel Northampton. "A Wiggins Hotel". New, fireproof. 125 rooms. European plan. Rates $2.50 and upward. On three principal highways. Garage.

MINNESOTA

Minneapolis

The Curtis Hotel. Easily accessible to Minnesota's beautiful lake region. 825 rooms, each with private bath. Write for descriptive folder.

MISSOURI

St. Louis

Hotel Coronado. Smartly near the centre of things. Distinguished St. Louis visitors almost invariably choose this famous hotel. Four noted restaurants.

The New Jefferson. "Where the world meets St. Louis." An hotel of International Repute. Famous cuisine. 800 rooms with bath, from $3.00.

NEW HAMPSHIRE

Franconia

Peckett's-on-Sugar Hill. Quaint old English hostelry. Delightful equipment, cuisine, and clientele. Season 9 mos. Winter sports Dec. 20 to Mar. 1. Bklt.

Hanover

The Hanover Inn. At Dartmouth College. 100 rooms, 60 baths, elevator. New fireproof addition. Excels in all outdoor sports.

NEW JERSEY

Atlantic City

Colton Manor. Atlantic City's new unique hotel. Sea water baths. Marine sun deck. From $7. day, American plan; $4. European plan. C. V. Meeks.

NEW MEXICO

Raton

Seaberg Hotel. An ideal "stop-over". 200 large, airy rooms $1. to $5. 2 stories high. Covers a whole block. Art Gallery of 500 paintings.

Santa Fé

The Bishop's Lodge. Finest mountain resort. Horses, golf, outdoor sports, cliff dwellings. Indian Pueblos. Dry healthful climate. Homelike atmosphere.

Hacienda de Los Cerros. A modern all-year mountain resort. Riding, motoring, outdoor sports. Dry, mild, sunshiny climate. 7000 ft. altitude. Booklet.

NEW YORK

Elmira

The Mark Twain. Elmira's new Million Dollar hotel. Every modern convenience. 200 rooms each with bath. Garage in connection.

New York City

Eighteen Gramercy Park South. New residence hotel exclusively for women. Overlooking Park. Helpful service to out-of-town guests. Moderate rates.

The Langdon. 5th Ave. & 56th St. Small exclusive hotel with intimate personal service. Attractive appointments; furnished or unfurnished. Transients.

Hotel Lincoln. 1400 rooms, modernistic decorations. Thirty stories of sunshine. Rates $3. to $3.50 per person. Eighth Avenue, 44th to 45th Streets.

Hotel St. James. 109 West Forty-fifth Street, just off Broadway. An hotel of quiet dignity, much favoured by women travelling without escort.

Niagara Falls

Cataract House. Established 1814. America's most famous hotel. Open year round. Overlooking the Falls, River and Rapids. Telephone 5700.

Syracuse

Hotel Syracuse. A stay at this delightful hotel is always a pleasantly remembered experience. 600 outside rooms, each with bath.

NORTH CAROLINA

Asheville

Grove Park Inn. American plan. Absolutely fireproof. Open all year. Finest resort hotel in the world. Golf, tennis, dancing, riding, fishing, etc.

Kenilworth Inn. Always open. Asheville's largest resort hotel offering every facility for perfect relaxation & outdoor sports. On main motor routes.

NORTH CAROLINA *(Cont.)*

Pinehurst

Carolina Hotel. For comfort and good times. Famous for 5 D. J. Ross golf courses, outdoor sports, delicious meals. Dancing, etc. Now open.

New Holly Inn. With Pinehurst's superb facilities for outdoor sports in ideal climate. Sunny restful rooms. Exceptional cuisine. Opens Dec. 19.

Pine Needles Inn. Quiet, exclusive, Old English type. Private D. J. Ross golf course, Pinehurst's unsurpassed sport facilities. Opens Jan. 25.

Sedgefield, Greensboro

Sedgefield Inn. Now open. A delightful mid-south center of social and sporting activity. Golf, riding, tennis and motoring objectives. Booklet.

OHIO

Cincinnati

Hotel Gibson. On Fountain Square, 1,000 rooms with bath. Beautiful Florentine Room, Roof Garden, Ball Room. Unexcelled cuisine. Wire reservations collect.

Dayton

Hotel Miami. Dayton's leading hotel. Permanent and transient suites or a single room. Bath and circulating ice water in every room.

PENNSYLVANIA

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Adelphia Hotel. Nearest everything. Roof Garden. Caters to families. Children half price in all restaurants. Every room with bath. $4 to $5 a person.

The Bellevue-Stratford. Its popularity evidenced by the patronage of the Native Philadelphians of all ages as well as visitors from all parts of the country.

The Benjamin Franklin. Philadelphia's most popular hotel. 1,200 rooms, with bath. 3 restaurants. Garage. Horace Leland Wiggins, Mgr. Dir.

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The Parkview. A hotel of distinction and charm on beautiful Overton Park. Luxurious and hospitable. An ideal home for a day or year.

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Paso del Norte. El Paso's best and largest hotel. All-year golf and other sports, we secure privileges. See interesting Juarez, Mexico.

San Antonio

Gallagher Ranch. 10,000 acres. Picturesque, ideal climate. Comfortable quarters, excellent food. Riding and all western recreations. Open all year.

WEST VIRGINIA

White Sulphur Springs

Greenbrier and Cottages. America's famous and most favoured all-year resort for sport, luxurious rest and constructive recreation.

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Hamilton Hotel. Bermuda's largest hotel now open for the summer season. Every outdoor sport. New swimming pool. Rates $6.50 a day with meals.

Princess Hotel. Directly on the Harbour. Socially discriminating clientele. All recreational features. Symphony Orchestra, dancing, concerts. Booklet.

Paget, West

Hotel Inverurie. An ideal winter home for those desiring an atmosphere of refinement. Restricted clientele. Golf on our own course.

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Howard Hotel. Norfolk Street, Strand. Hot and cold water in every room. Central heating. Telephones. Elegant suites. Rooms from 10/6 ($2.50.)

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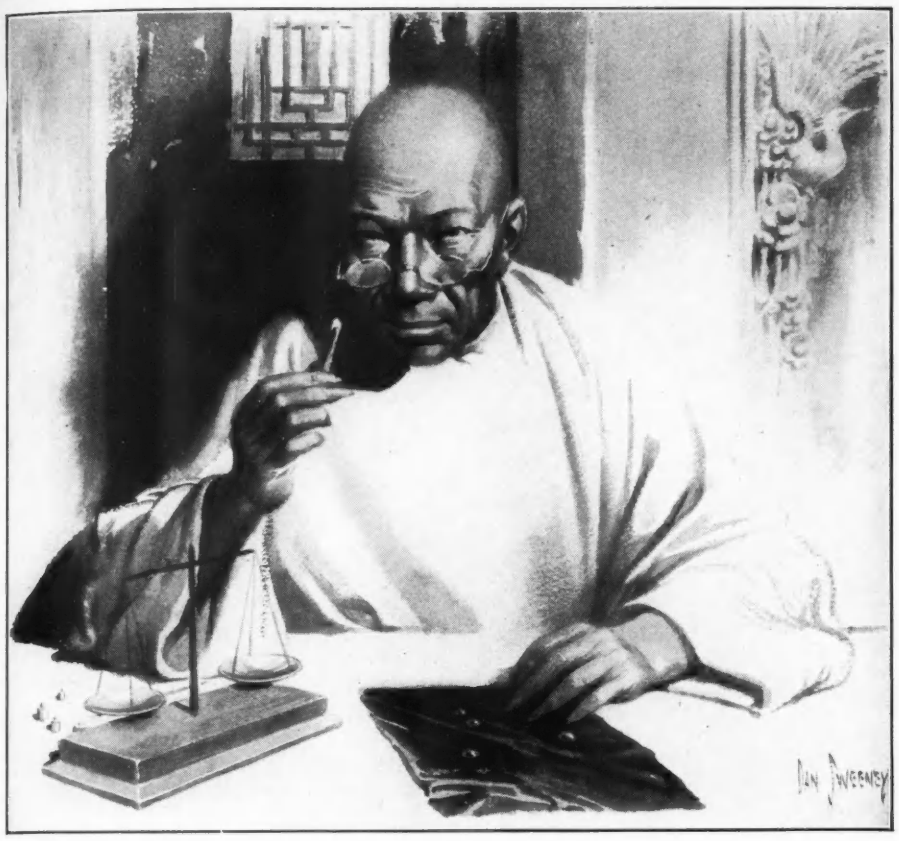

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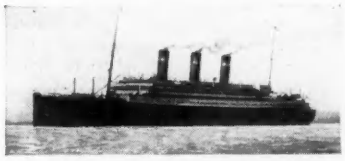

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Naples

The Mauretania in vacation mood . . .

Don't 'see Naples and die' . . . See Naples and eat *gnocchi* in the dining room of the Excelsior . . . drive out to brooding beautiful Pompeii. Listen to a brown fisher boy sing *Santa Lucia* in the tiny piazza at Capri . . . let the warm lazy charm of Sorrento and Amalfi have its caressing way . . . revel in the singing, sensuous, vine-sweetened Neapolitan drama. The Mauretania sails into the Bay of Naples when it is at its magnificent best . . . The superb Cunarder, with her familiar charm, her adherence to the best transatlantic traditions, calls at Madeira, Gibraltar, Algiers, Villefranche, Athens, Alexandria and Haifa, at the height of their seasons and at their most fascinating time. The Mauretania sails from New York February 20th . . . returns via Southampton.

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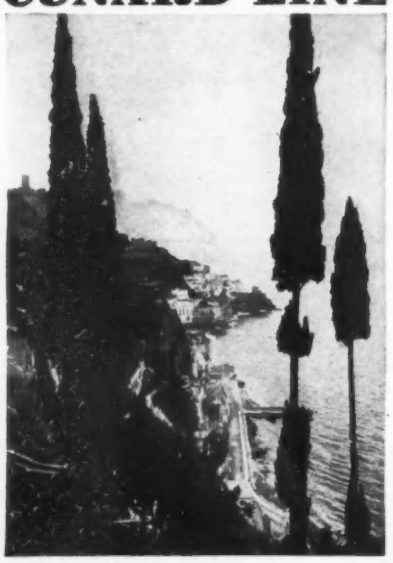

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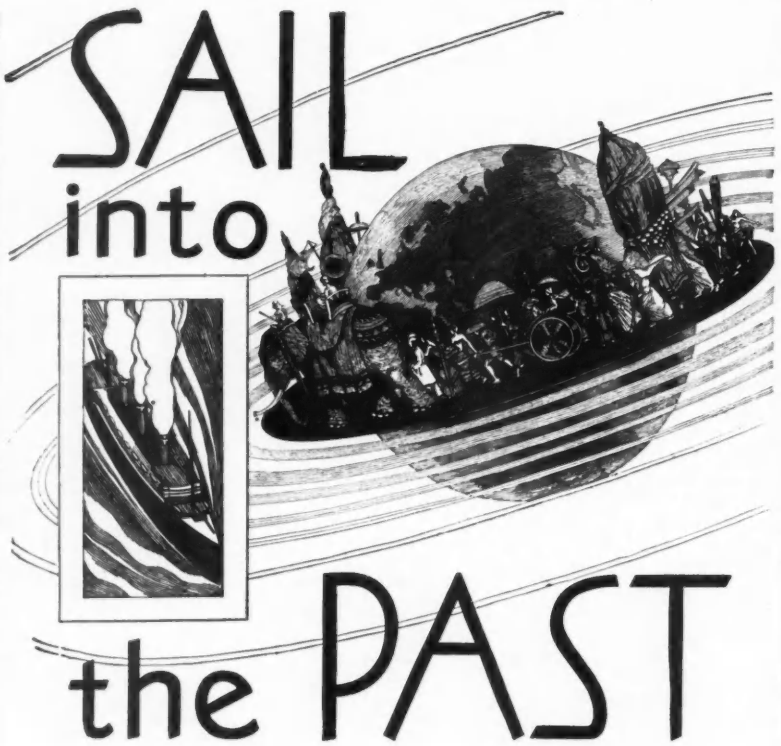

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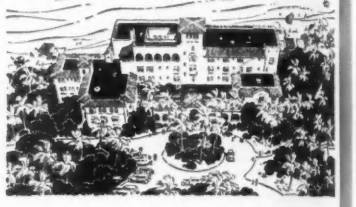

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About

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They want the same perfection they have in their own houses . . . and will only go where they will find it!

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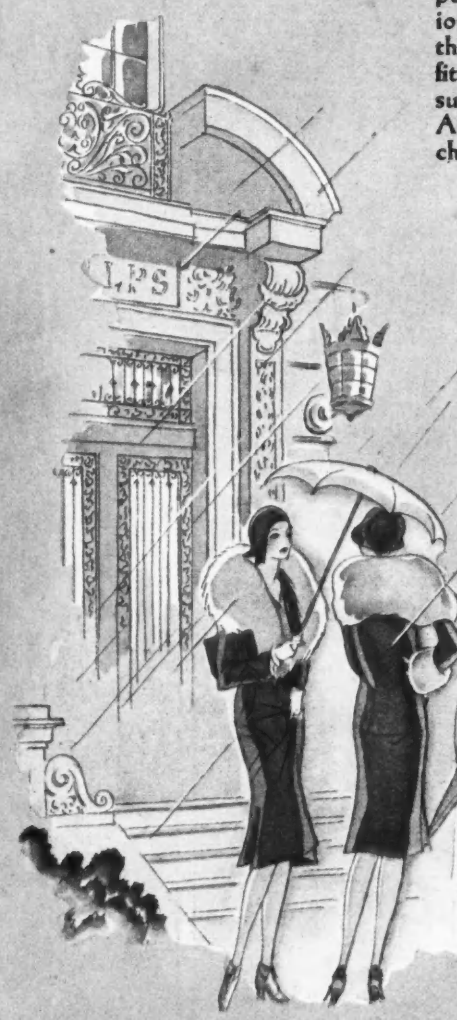
+ AT ALL GOOD SHOPS +



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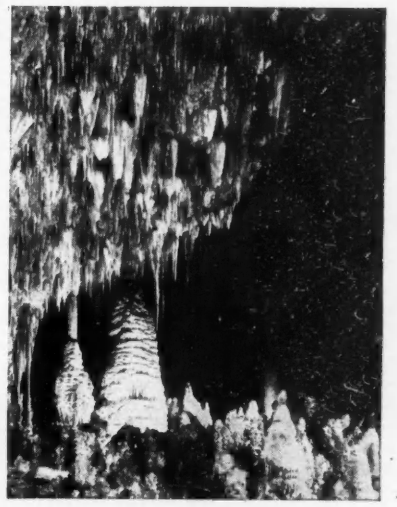

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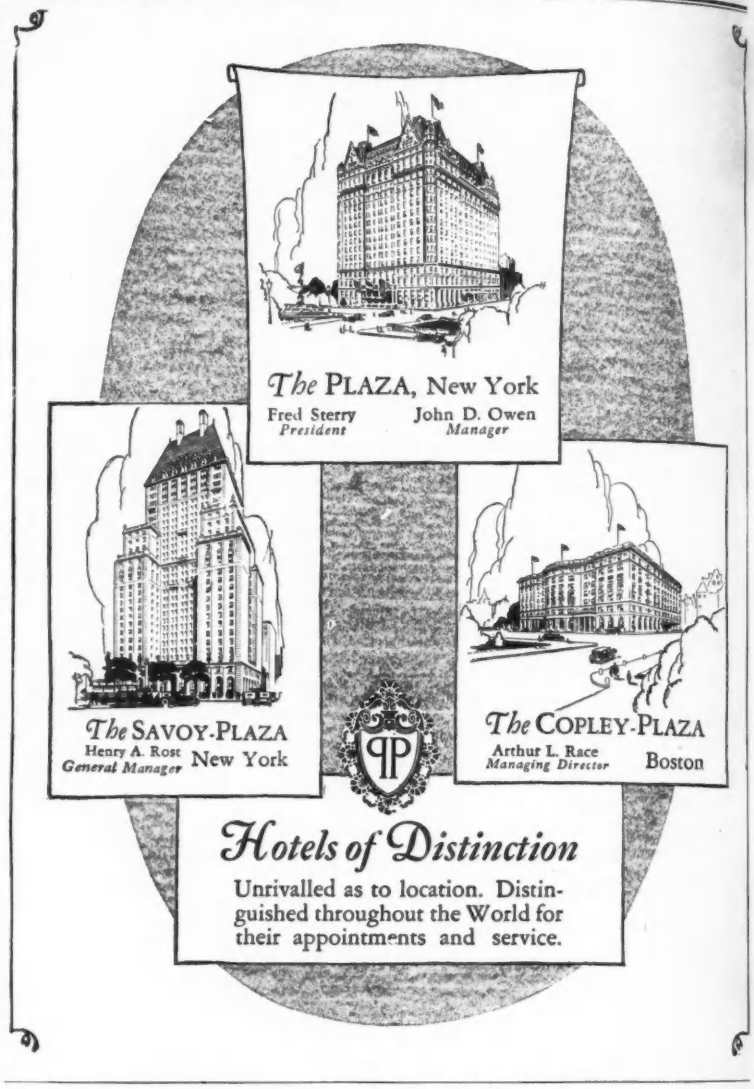

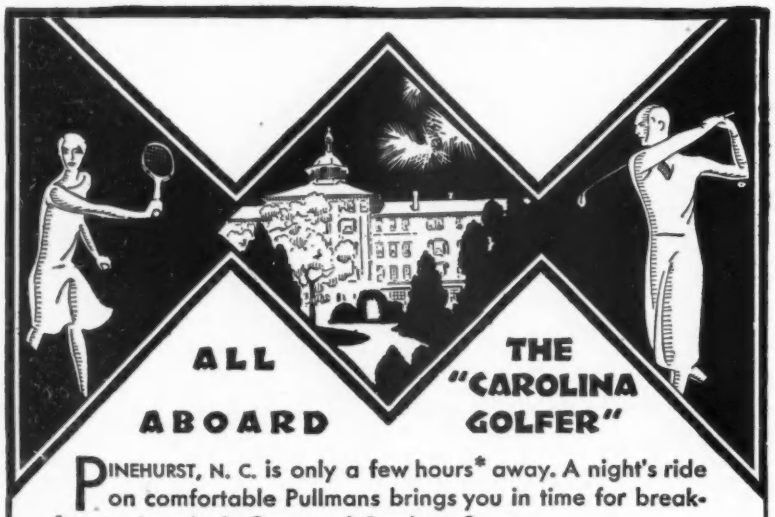

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(Seal) E. C. MacGowan, Notary Public. My Commission expires February 1, 1930.

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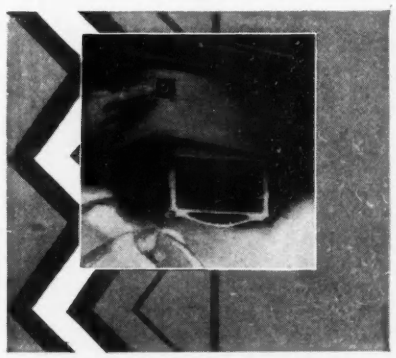

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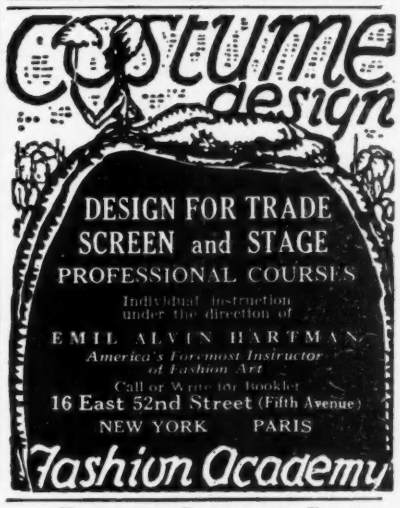
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Edna Wallace Hopper
as she looks today

Changing One's Face— It's Easy

If you follow the method of Edna Wallace Hopper

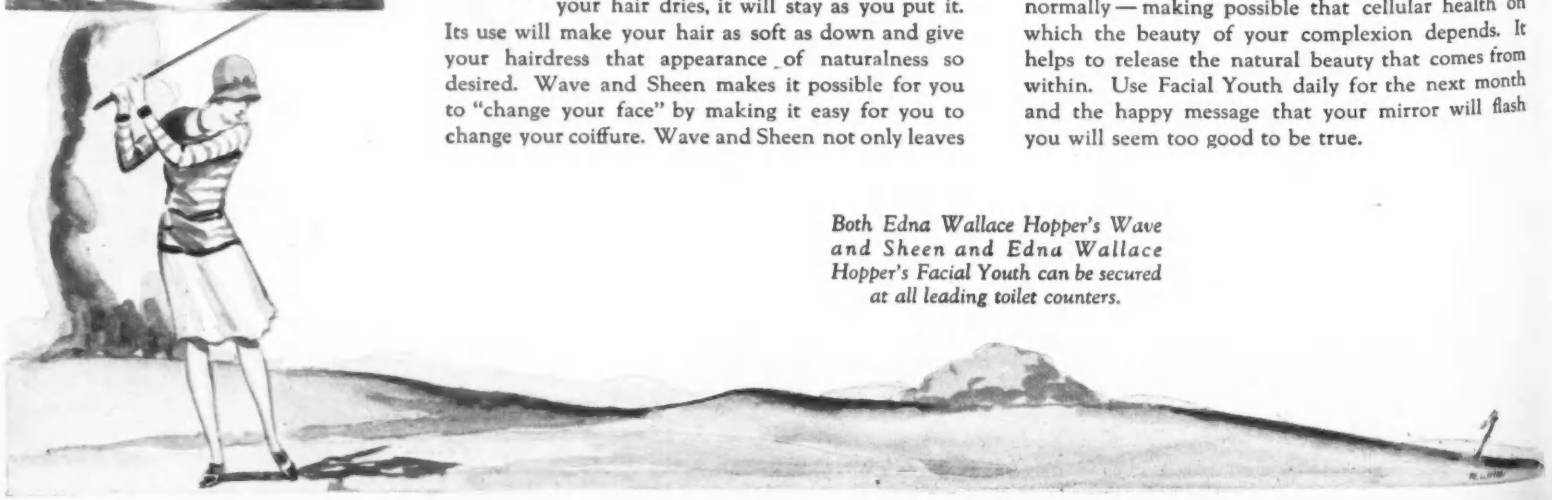
"WOMEN should change their faces every week," declares Miss Edna Wallace Hopper, the noted actress who at sixty looks like a girl of sixteen. "A woman simply cannot make the most of her appearance if she wears the same face all the time. There is no need of it. A woman can always change her face by changing her hair. Rearranging one's hair is delightfully simple if one first dampens the hair with Wave and Sheen."

Wave and Sheen This liquid makes the hair as easy to work with as clay. With it, you can mould a coiffure to suit your tastes—curl, wave, or fluff your hair as you please—and when your hair dries, it will stay as you put it. Its use will make your hair as soft as down and give your hairdress that appearance of naturalness so desired. Wave and Sheen makes it possible for you to "change your face" by making it easy for you to change your coiffure. Wave and Sheen not only leaves your hair as you want it but it gives the hair a wonderful new vibrant luster that you may never have dreamed your hair possessed.

ANOTHER possibility, if you use the methods of Miss Hopper, is the seeming exchange of an old complexion for a new complexion . . . by the bi-weekly use of Facial Youth, the new penetrative liquid cleanser. The pores of the face fill up with impurities which cream or soap simply cannot remove. This clogging causes dull or muddy complexions, eruptions, blemishes. Facial Youth penetrates, dissolves the clogged accumulations, keeps the pores open and functioning normally — making possible that cellular health on which the beauty of your complexion depends. It helps to release the natural beauty that comes from within. Use Facial Youth daily for the next month and the happy message that your mirror will flash you will seem too good to be true.

Facial Youth

Both Edna Wallace Hopper's Wave and Sheen and Edna Wallace Hopper's Facial Youth can be secured at all leading toilet counters.



Selected *in fashion's center*

RECENTLY our stylists have been working as salespeople in the underwear department of one of New York's largest stores. They waited on the well dressed, alert, particular women who shop in fashion's center.

All the newest designs in fabrics fashioned from many brands of yarn including Chardonize were shown in the store. Yet over three-fourths of the customers our experts talked with chose the subdued luster and softness of Chardonize.

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SOCIETY

Births

NEW YORK

Bohn—On October 7, to Mr. and Mrs. A. Valentine Bohn (Grace MacMullen), a son.

PHILADELPHIA

Allan—On September 20, to Mr. and Mrs. D. Gordon Allan (Caroline Murdock), a daughter.

Hart—On September 22, to Mr. and Mrs. Harry C. Hart (Sarah Barringer), a daughter.

WASHINGTON

Kelley—On October 8, to Mr. and Mrs. McClure Kelley (Theodora Catalani), a daughter, Joyce Kelley.

Deaths

NEW YORK

Armstrong—On October 20, in New London, Connecticut, Benjamin L. Armstrong.

Bell—On October 1, in New York, Charles James Bell.

Elkins—On October 20, in New York, Stephen B. Elkins, of Elkins, West Virginia.

Lydig—On October 19, Rita de Acosta Lydig.

Masters—October 14, Francis R. Masters, husband of Ella King Masters.

Peterson—October 9, Jonathan Peterson, husband of Henrietta Jacques Peterson.

Pratt—On October 9, Dallas Bache Pratt, husband of Minnie Landon Pratt.

BOSTON

Sedgwick—On October 22, in Pittsfield, Massachusetts, Alexander Sedgwick, of Stockbridge, Massachusetts.

CHICAGO

Martin—On October 14, in Chicago, Illinois, William Paul Martin, husband of Beatrice Key Martin.

LONDON

Wilson—On October 22, in London, Lady Sarah Wilson, daughter of the seventh Duke of Marlborough.

PARIS

Bourdelle—On October 1, in Paris, Emile Antoine Bourdelle.

Engagements

NEW YORK

Boldt-White—Miss Manuelita Boldt, daughter of Mr. George C. Boldt, junior, to Mr. Walter White, son of Mrs. Harry White, of Baltimore, Maryland.

Butler-Plowden—Miss Mary Russell Butler, daughter of Mrs. George Prentiss Butler, to Mr. Roger Stanley Plowden, son of Mrs. Roger Plowden and the late Roger Plowden, of Dawn Edge, Bedfordshire, England.

Carey-Neff—Miss Nan Carey, daughter of Mr. and Mrs. Robert Carey, to Mr. Walter Holt Neff, of Ware, Massachusetts.

Engagements—Continued

Chester-Smith—Miss Marion Antoinette Chester, daughter of Mr. and Mrs. Arthur Chester, to Mr. Chard Powers Smith, son of Judge Edward N. Smith, of Watertown, New York.

Curtis-Jackson—Miss Lettys Eliot Curtis, daughter of Mr. and Mrs. Ronald Eliot Curtis, to Doctor Daniel Scott Jackson, son of Doctor Daniel Noel Jackson and Mrs. Jackson, of "Bridge House," Northumberland, England.

Davis-Maull—Miss Flora Davis, daughter of the late Mr. and Mrs. Albert Sidney Johnston Davis, to Mr. Baldwin Maull.

Dwelle-Kershaw—Miss Isabelle Spencer Dwelle, daughter of Mr. and Mrs. George Winthrope Dwelle, of Savannah, Georgia, to Mr. John Kershaw, of New York.

Eldridge-Miller—Miss Elizabeth Eldridge, daughter of Mr. and Mrs. Lewis A. Eldridge, of Saddle Rock, Great Neck, Long Island, to Mr. William Hubert Miller, son of the Hon. William Hubert Miller and Mrs. Miller, of "Everton House", Nassau, the Bahamas.

Hamilton-Allison—Miss Cadence Hamilton, daughter of Mr. and Mrs. Robert Alexander Hamilton, to Doctor Arthur Allison, of Hazeldene, Port Rush, Northern Island.

Hoppin-Whitehead—Mrs. Joseph Clark Hoppin, daughter of the late Mr. and Mrs. Duncan Wood, to Mr. John Jay Whitehead, junior.

Manuel-Colgate—Miss Florence Viola Manuel, daughter of Mr. and Mrs. John A. Manuel, to Mr. John Kirtland Colgate, son of Mr. and Mrs. Russell Colgate.

Mathewson-Bush—Miss Jane Mathewson, daughter of Mrs. Henry Smith Mathewson, to Mr. Horace McMurtrie Bush, son of Mrs. Henry Sturgis Bush.

Neve-Gardner—Miss Frederica F. Neve, daughter of Archdeacon Frederick W. Neve and Mrs. Neve, of Ivy, Virginia, to Mr. Edward S. Gardner, son of Mrs. Charles H. Gardner.

Powell-Huntington—Miss Sarah H. Powell, daughter of Mr. and Mrs. Wilson M. Powell, to Mr. Prescott B. Huntington, son of Mrs. Francis C. Huntington.

Sullivan-Curtis—Miss Jeanet E. Sullivan, daughter of Mr. and Mrs. Walter Seager Sullivan, to Mr. Lewis Perry Curtis, son of Mrs. Roderick Perry Curtis, of Southport, Connecticut.

Thompson-Bradley—Miss Orril May Thompson, daughter of Mr. and Mrs. George E. Thompson, to Mr. Donald Fowler Bradley, son of Mr. and Mrs. Edward M. Bradley.

Wylie-Case—Miss Mary Elizabeth Wylie, daughter of the Reverend Dr. Dwight Witherspoon Wylie and Mrs. Wylie, to Mr. James Herbert Case, junior, son of Mr. and Mrs. J. Herbert Case, of Plainfield, New Jersey.

BALTIMORE

Anderson-Park—Miss Katherine Virginia Anderson, daughter of Mrs. James Dorroh Anderson, to Mr. Samuel Culver Park, junior, son of Mrs. Samuel Culver Park.

(Continued on page 44)

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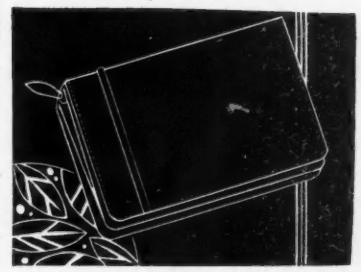

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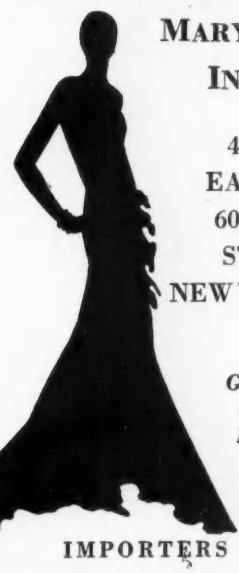

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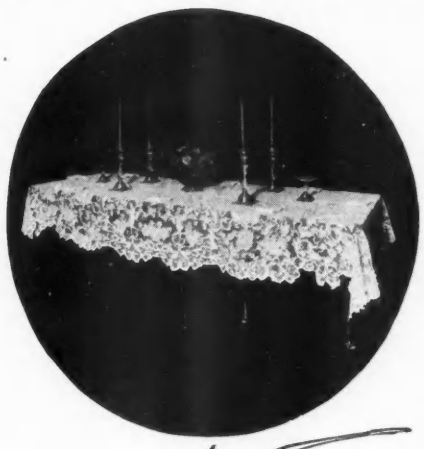

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SOCIETY

(Continued from page 43)

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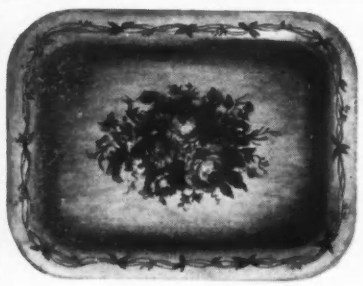

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Engagements—Continued

DETROIT

Ellis-Foster—Miss Marjorie Bluett Ellis, daughter of Mr. Guy Worthington Ellis, to Mr. Townsend Foster, son of Mr. and Mrs. Albert Orson Foster.

Pope-Trask—Miss Margaret Pope, daughter of Mr. and Mrs. Willard Pope, to Mr. Frederick Kingsbury Trask, junior, son of Mr. and Mrs. Frederick Kingsbury Trask, of New York City.

Tolle-von Boeselager—Miss Beatrice Anne Tolle, daughter of Mr. and Mrs. Richard Perry Tolle, to Mr. August von Boeselager.

PHILADELPHIA

Battles-Newlin—Miss Elizabeth Belle Battles, daughter of Mr. and Mrs. Frank Battles, to Mr. Earl Mortimer Newlin, son of Mr. and Mrs. William Ver Planck Newlin.

Bault-Master—Miss Kathryn Bault, granddaughter of Mr. and Mrs. Edward Cadwallader, to Mr. Henry B. Master, junior, son of the Reverend Dr. Henry B. Master and Mrs. Master, of "Glenthorne," Devon.

Hickman-Caskey—Miss Muriel Hickman, daughter of Mrs. F. Wolstenholme Hickman, to Mr. Benjamin R. Caskey.

Marshall-Wentworth—Miss Harriet Ely Marshall, daughter of Doctor George Morley Marshall, to Mr. Robert Seabury Wentworth.

Weddings

NEW YORK

Armitage-Auchincloss—On January 10, Mr. Thomas Watson Armitage and Miss Frances Auchincloss, daughter of Doctor Hugh Auchincloss and Mrs. Auchincloss.

Armstrong-Hall—On November 12, Mr. Jefferson Ferrand Armstrong, son of Mrs. Richard G. Brown, of Jamestown, New York, and Miss Dorothy Marion Hall, daughter of Mr. and Mrs. Frank Griswold Hall.

Baeyens-Clark—On October 16, Baron James Baeyens, of Paris, France, and Miss Mary Clark, daughter of Mrs. Tobin Clark.

Belt-Keyes—On October 11, Mr. Charles Banks Belt and Miss Emily Keyes, daughter of Mrs. Edward L. Keyes.

Biggs-Williams—On November 1, Mr. William Richardson Biggs and Miss Georgene Louise Williams, daughter of Mrs. Louis Norton Williams.

Brent-Chase—On October 21, Mr. Joseph Duncan Kenner Brent, junior, of Baltimore, Maryland, and Miss Frederika Chase, daughter of Mr. and Mrs. Frederick S. Chase, of Waterbury, Connecticut.

Brewster-Flint—On October 15, Mr. Benjamin Brewster, son of Mr. and Mrs. Benjamin Emmons Brewster, of Dedham, Massachusetts, and Miss Beatrice Flint, daughter of Mr. Bertram Pierpont Flint.

Church-James—On November 19, in the Central Presbyterian Church, Mr. Reginald Reinhart Church, son of Mr. and Mrs. Samuel Harden Church, and Miss Elizabeth James, daughter of Mr. and Mrs. Philip L. James.

Crane-Marescotti—On October 19, in the private chapel of Prince Ruspoli's palace, in Rome, Italy, Mr. John Oliver Crane, son of Mr. Charles Richard Crane, and Miss Teresa Martini Marescotti, daughter of Count and Countess Martini Marescotti.

Daniel-Christian—On October 10, Mr. Robert W. Daniel and Mrs. Frank Palmer Christian, of Richmond, Virginia.

DuBois-Gibson—On October 12, Mr. John Delafield DuBois, son of Mr. and Mrs. Arthur DuBois, of New York City, and Miss Elizabeth McClung Gibson, daughter of Mr. and Mrs. George Armstead Gibson.

Weddings—Continued

Duncan-Sumner—On October 16, Mr. J. Donald Duncan and Miss Margaret Sumner, daughter of the late Mr. and Mrs. Edward A. Sumner.

Evarts-Bates—On October 19, in the chapel of Saint Bartholomew's Church, Mr. Prescott Evarts, second, son of Mrs. Sherman Evarts, and Miss Elizabeth Bacon Bates, daughter of Mrs. Henry Gaylord Bates, of Berkeley, California.

Gardner-Seward—On October 31, Mr. Donald Watt Gardner, son of Mr. and Mrs. E. W. Gardner, of Philadelphia, Pennsylvania, and Miss Katharine Seward, daughter of Mr. and Mrs. Frederic Kimber Seward.

Gates-Shonnard—On October 22, in Saint Bartholomew's Church, Mr. Geoffrey McNair Gates, son of Mrs. George Stevens, and Miss Jane Shonnard, daughter of Mrs. Joyce Shonnard.

Gibbs-Satterlee—On October 12, Mr. Milo Sargent Gibbs, son of Mr. and Mrs. Milo Delevan Gibbs, of Montreal, Canada, and Miss Eleanor Morgan Satterlee, daughter of Mr. and Mrs. Herbert Livingston Satterlee.

Gould-Humphreys—On November 5, in Saint Thomas's Church, Mr. William Stocking Gould, junior, and Miss Barlow Humphreys, daughter of Doctor Gustavus A. Humphreys and Mrs. Humphreys.

Holmes-Swift—On October 22, Mr. Nathaniel Holmes, second, of Pittsburgh, Pennsylvania, and Mrs. Henry Swift, daughter of Mrs. Charles Ranlet, of Old Lyme, Connecticut.

Hughes-Wilmerding—On November 2, Mr. George E. Hughes and Miss Dorothy Wilmerding, daughter of Mr. and Mrs. Elbert F. Wilmerding.

Hulbert-Fleming—On October 15, Mr. Frederick Colt Hulbert and Miss Gladys Cornell Fleming, daughter of Mr. and Mrs. William James Fleming.

Jacob-Norton—On October 19, Mr. Lawrence Jacob, second, son of Mrs. Bartholomew Jacob, and Miss Bertha Weightman Norton, daughter of Doctor Nathaniel Read Norton and Mrs. Norton.

Kerr-Payne—On October 16, Mr. Lewis Sayre Kerr, junior, son of Mr. and Mrs. Lewis S. Kerr, and Miss Frances Evelyn Payne, daughter of Mr. and Mrs. Ralph Payne.

Kittle-Rogers—On October 19, in the chapel of Saint Bartholomew's Church, Mr. Arthur Spencer Kittle and Mrs. David Ogden Rogers.

Lawrence-Burden—On October 26, in Saint John's Church, Cold Spring Harbor, Long Island, Mr. Blake L. Lawrence, son of Mr. and Mrs. George Francklyn Lawrence, and Miss Shiela Burden, daughter of Mr. and Mrs. James A. Burden.

Lunt-Bell—On October 22, Mr. Clarence Sumner Lunt, son of Mrs. Howard H. Imray, of Rochester, New York, and Miss Lida Elizabeth Bell, daughter of Doctor Albert James Bell and Mrs. Bell.

Mali-Strauss—On October 12, Mr. Henry J. Mali and Miss Katharine Lord Strauss, daughter of Mrs. Albert Strauss.

Martin-Anderson—On October 19, in the Chapel of the Beloved Disciple, in the Church of the Heavenly Rest, Mr. Aubrey H. Martin, junior, and Miss Caroline Olyphant Anderson, daughter of Mr. and Mrs. William de la Roche Anderson, of New York and Watchung, New Jersey.

Meeker-Ross—On October 10, Mr. John R. Meeker, son of Mrs. Henry Eugene Meeker, and Miss Winona Ross, daughter of Mr. and Mrs. Pierre S. Ross.

McCrea-Thomas—On October 25, in the First Presbyterian Church, Mr. Charles C. McCrea, of Greenwich, Connecticut, and Mrs. Josephine S. Thomas, daughter of Mrs. Russell Scott.

(Continued on page 45)

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ART IN HAIR DRESSING

SOCIETY

(Continued from page 44)

Weddings—Continued

Monroe-Coe—On November 20, in Trinity Church, Hewlett, Long Island, Mr. Daniel L. Monroe, son of Mr. and Mrs. Rolland G. Monroe, and Miss Marjorie Coe, daughter of Mr. and Mrs. E. Holloway Coe.

Morrissey-Parker—On October 19, in the Chapel of the Beloved Disciple, in the Church of the Heavenly Rest, Mr. John Graham Morrissey, son of Mrs. James Graham Morrissey, and Miss Adelaide Meares Parker, daughter of Mrs. Andrew McClean Parker.

Pell-Condon—On November 21, in the Chapel of Saint Bartholomew's Church, Mr. Leslie Hyde Pell, son of Mrs. C. Noe Daly, of Paris, and Miss Betty Condon, daughter of Mr. and Mrs. Thomas Gerald Condon.

Porter-Gillespie—On October 23, Mr. Lewis Morgan Porter and Miss Alberta Elizabeth Mary Gillespie, daughter of Mr. and Mrs. George Cuthbert Gillespie, of Moorestown, New Jersey.

Rising-Hull—On October 19, in Saint Paul's Episcopal Church, in Stockbridge, Massachusetts, Mr. Benjamin Ward Rising, junior, and Miss Charlotte Elizabeth Hull, daughter of Mr. and Mrs. Charles E. Hull.

Scully-Watson—On October 9, Mr. John Thomas Scully, son of Mrs. Thomas J. Scully, and Miss Gertrude Schultz Watson, daughter of Mr. George D. Watson.

Smith-Cutter—On October 19, in Christ Episcopal Church, Greenwich, Connecticut, Mr. Kenneth Baker Smith and Miss Virginia Cutter, daughter of Mrs. George L. Slawson.

Smith-Larocque—On October 26, Mr. Schuyler Knowlton Smith, son of Mr. and Mrs. W. Schuyler Smith, and Miss Elizabeth Larocque, daughter of Mr. and Mrs. Joseph Larocque.

Smith-Shonk—On November 2, Mr. Bowen Hunt Bancroft Smith, son of Mr. and Mrs. Bowen Bancroft Smith, and Miss Sally Shonk, daughter of Mr. and Mrs. Herbert Bronson Shonk.

BOSTON

Bliss-Hall—On October 16, Mr. Arthur Chamberlain Bliss and Miss Isabel Kingsbury Hall, daughter of Mr. and Mrs. Damon Everett Hall.

Burbank-Goddard—On October 8, Mr. Bouldin Gaylord Burbank, son of Mrs. Stephen F. Burbank, and Miss Janet Goddard, daughter of Mr. and Mrs. Henry D. Goddard.

Cunningham-Manning—On October 17, Mr. John Madigan Cunningham, son of Mr. and Mrs. Henry V. Cunningham, and Miss Mildred Manning, daughter of Mr. and Mrs. Joseph P. Manning.

Higgins-Hawley—On October 9, in the Chapel of Saint Paul's American Church in Toronto, Canada, Mr. Louis Severance Higgins, son of Mr. Charles Melbourne Higgins, and Miss Louise Hawley, daughter of Mrs. F. W. Hawley.

Weddings—Continued

BALTIMORE

Davies-Reilly—On October 20, Mr. Leslie Davies, son of Mrs. George T. Davies, and Miss Bernardine Barton Reilly, daughter of Mr. Bernard Reilly.

Harrison-Hamilton—On October 19, Mr. R. H. Taylor Harrison, son of Mrs. Frank Tudor Harrison, and Miss Frances G. de Roulhoc Hamilton, daughter of Mr. and Mrs. Daniel Heyward Hamilton.

DETROIT

Abbott-Beall—On October 19, Mr. A. George Abbott, junior, son of Mrs. A. George Abbott, and Miss Helen Beall, daughter of Mr. and Mrs. Frank Forrest Beall.

PHILADELPHIA

Graham-Smythe—On October 12, Mr. Frederic W. W. Graham and Miss Bertha F. Smythe, daughter of Mrs. J. L. Nevill Smythe.

Spillman-Miller—On October 12, Mr. Otto Henry Spillman and Miss Ruth Meredith Miller, daughter of Doctor Benjamin Le Roy Miller and Mrs. Miller.

WASHINGTON

Barnes-Cole—On October 19, Mr. Lawrence Almon Barnes, son of Mr. and Mrs. Frederick A. Barnes, and Miss Nancy Calhoun Cole, daughter of Mr. and Mrs. William R. Cole.

Kennaday-Taylor—On October 19, Lieutenant J. G. Kennaday, U. S. A., son of Mr. Percy W. Kennaday, and Miss Nancy Taylor, daughter of Mr. and Mrs. Frederick Taylor.

Débutante Parties

November 23—Luncheon at Pierre's, for Miss Lorna Mackay, daughter of Mrs. Owen Johnson.

November 29—Tea dance at the Colony Club, for Miss Eleanor Gray, daughter of Doctor Arthur R. Gray and Mrs. Gray.

December 20—Dance at the Ritz-Carlton Hotel, for Miss June Blossom, daughter of Mr. and Mrs. Francis Blossom.

December 21—Dance at the Ritz-Carlton Hotel, for Miss Virginia Thaw, daughter of Mr. and Mrs. William Thaw, third.

December 23—Dinner and dance at home, for Miss Sarah Woodward, daughter of Mr. and Mrs. William Woodward.

December 23—Dinner and dance at the Colony Club, for Miss Alice V. Morris, second, daughter of Mr. and Mrs. Dave Hennen Morris.

December 23—Dinner-dance in the Crystal Room of the Ritz-Carlton Hotel, for Miss Elinor and Miss Evelyn Wurzburg, daughters of Mr. and Mrs. Francis Lewis Wurzburg.

January 1—Dinner-dance at the Ritz-Carlton Hotel, for Miss Rose Grosvenor Davis, daughter of Mr. and Mrs. Dudley Davis.

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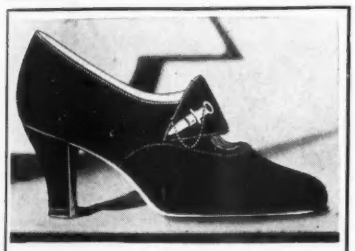

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SOMETHING ABOUT WOODS

For the Novice in Buying of Antiques

THE value of old furniture, according to the present taste, depends on four things—the lines, the material, the workmanship, and the condition—, but, above these, the wise purchaser studies the wood of which an antique is made. Lines are very important. They determine much of the beauty of any piece and, in addition, show the approximate age. During the reigns of the four Georges, beautiful furniture was made in America or imported from England. For about a century earlier, furniture was made in quainter styles, which are interesting and picturesque. After 1820, few "good" pieces were made, while before 1607, there was no American furniture.

In order properly to distinguish between the different periods and styles, one must study each specimen and compare it with pictures in books. The best books for the purpose are, of course, those issued by the old designers themselves; but a study of the illustrations in a good modern handbook may be very helpful. If possible, one should learn to recognize the different styles, and especially those types of bureaus, chairs, tables, bedsteads, and desks that were made in the Georgian period. With this knowledge as a basis, one soon learns to know other styles, recognizing at sight Jacobean, Chippendale, Sheraton, Heppelwhite, and Empire pieces. Any one who is clever at details soon understands the meaning of such terms as "fiddleback," "Spanish foot," turnings, reedings, mouldings, and flutings. And, before long, one can tell at a glance, from the shape alone, whether a piece of furniture is worth considering.

TO EXAMINE THE WOOD

Suppose one has reached this stage and has found a piece of furniture of promising shape. It is covered with paint, or thick with varnish, or it has stood so long in the weather that it is grey. What should one do to determine its value? First, it is well to open a knife and, choosing a part of the piece where the scar will not show, scrape till fresh wood is exposed. The question then is, is the wood valuable?

Old American furniture was usually made of the following woods, which are placed in an ascending scale of values: birch and maple, cherry and mahogany. It takes an expert to distinguish between birch and maple. Both are light in colour and of close, firm grain, the curlier the better. Maple is sometimes full of knots; it is then termed "bird's-eye" maple, a term that, with "curly birch," is frequently used by dealers.

Cherry is of light or medium red, or almost brown when dry. It is of fine grain, not so hard as any of the other woods, for it can easily be dented with the finger-nail. The grain, as seen when only a small spot has been uncovered, has little visible marking; larger spaces, however, show handsome mottlings.

Mahogany is of all shades of red, from light to very dark. Its grain is not so fine as that of cherry, and it is streaked with short, dark markings, easily apparent when seen at close range. A fourth, but rarer wood, English walnut, is like mahogany, but brown. Very old pieces are found in oak, the coarsest grained of all. A fair idea of the colour of any of these woods, when finished, can be had by moistening the scraped part with oil or water.

CONCERNING INLAY

If experience has taught one where to look for inlay on a piece, it is well to scrape there, for often it will be discovered. This search is, of course, needless in many cases, for, generally speaking, only Sheraton and Heppelwhite pieces are inlaid.

Veneer, a thin covering of fine wood laid oftenest on pine, but sometimes even on rarer woods, one must learn to recognize. "Mahogany on mahogany" is considered very fine. Veneer is found chiefly on Heppelwhite, Sheraton, and Empire pieces, but the rare old English walnut high-boys and bureaus and chests of drawers often have veneering and what is called the "herring-bone" inlay—strips of wood, cut diagonally of the grain, laid along the edges of drawers.

Having found a piece of good style and valuable wood, the next thing is to judge the workmanship. Was it well made? Was the maker a cabinetmaker or merely a carpenter? Are the details, the carvings, inlays, and curves done well or crudely? This, the eye must be trained to tell. Comparison of good specimens should be enough to teach one this; but it is important to know, not guess.

WHAT TO REPAIR

Finally, the present condition of the piece must be considered. It is a good plan to shake it, to see if it is rickety. Then, one should study such points as these: are the joints still firm, or can they be made so? Can the missing parts of the design be reproduced? Is the inlay gone? If replaced, it will be staring white. Has the veneer flaked off in patches? If so, nothing can ever be found to match it exactly. But it is not necessary to give up too easily. A good repairer can work wonders with an apparent wreck.

A search for valuable old furniture may, of course, result in nothing; but, on the other hand, one may find, stowed away in some attic or in some remote country village, a piece of antique furniture that has both beauty and value.

JULIA W. WOLFE

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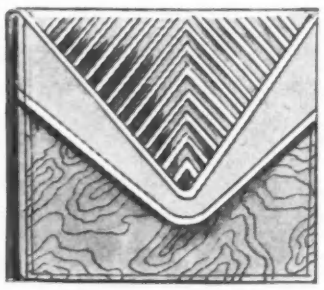

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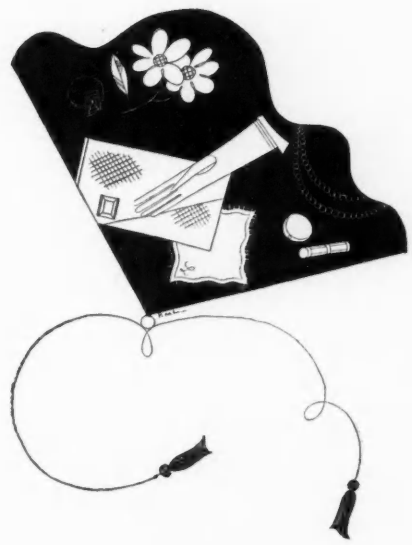

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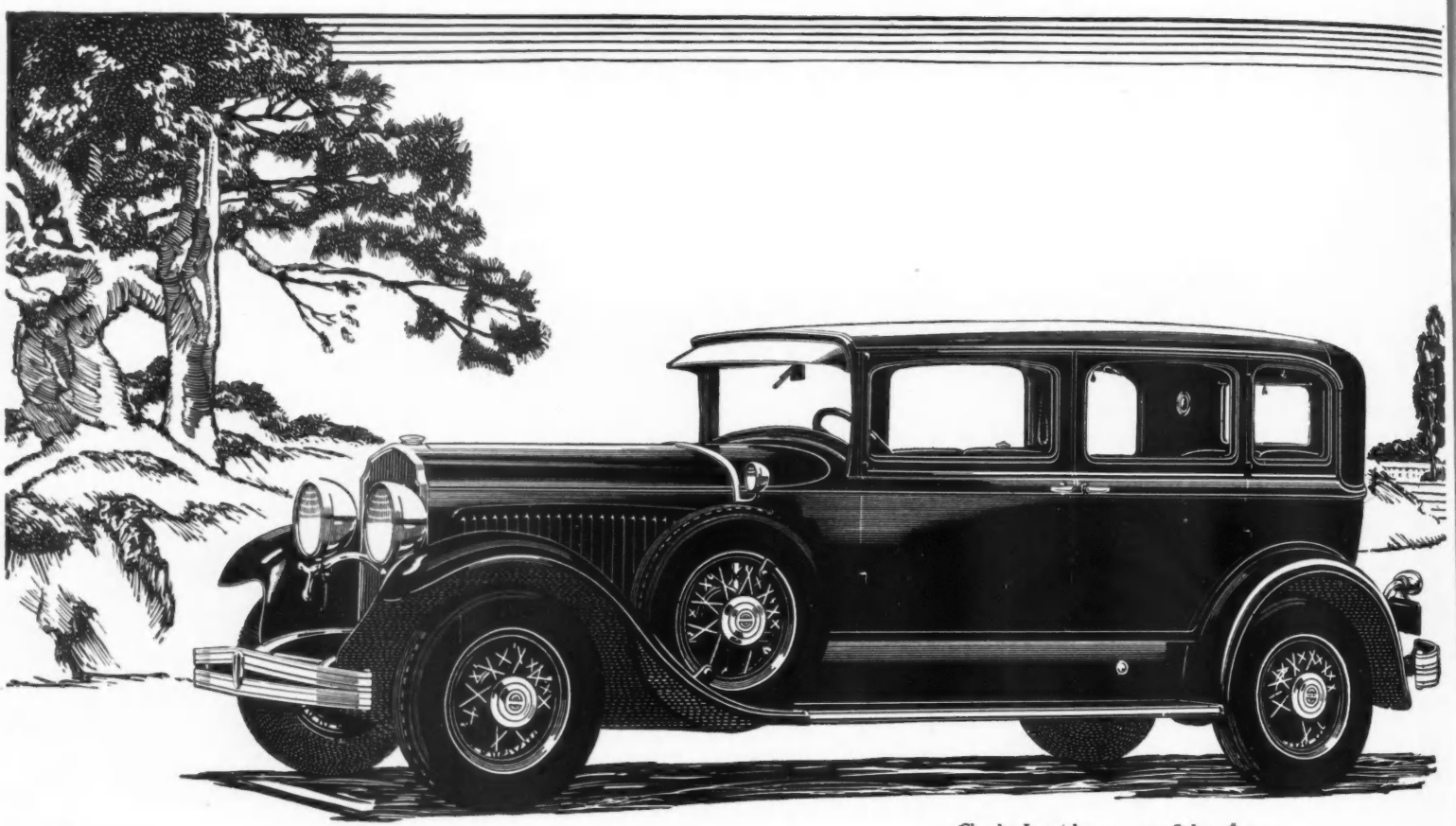

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IMPERIAL

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EYE-VIEW OF THE MODE

The hand of fashion is reaching for beauty, this season, as never before. And the hand of the smart woman—slim, pink tipped, and well groomed—may be held up as a symbol of fashion itself. For it has a new elegance, an increased emphasis on beautiful detail. No longer does the smart woman wear jewellery of a few seasons past. Stones are larger, more beautifully cut, and settings are intricate and strikingly modern. Her precious stones are definitely in the mode, with settings of modern design, almost invariably, this season, set off by baguette-cut diamonds. Usually, her rings and her bracelets match, or, perhaps, the ensemble effect is carried out in a necklace and bracelet. In any case, she feels that her jewels, though perhaps a vanity, are an investment that pays well in beauty, in pleasure, and in the brilliancy and distinction they bring to her appearance. Several examples of such jewels are shown on pages 66 and 67, in photographs that stress their modern detail and bring out their classic distinction.

And jewels are but one of the many accessories to chic that the smart woman is studying more assiduously than ever. For she has learned that this is a type of vanity that every woman should cultivate—one of the true vanities that are as commendable as the false vanities are deplorable. It is true vanity to wear gloves and shoes of the best quality, the smartest, simplest lines. It is true vanity to weigh every detail of an ensemble and reject every accessory that does not help the general effect. It is true vanity to think of quality before quantity. It is true vanity to study oneself carefully—one's figure, face, and type—till one knows how to choose from among the many modes only those most suited to one's personality.

It is false vanity to splash wildly about in the new mode. And it is an unnecessary extravagance and waste of time. Never has fashion been more varied, better adapted to every type. The wisely vain woman will take infinite trouble to blend these new fashions with her own personality. And while one hand reaches for perfection the other will hold the latest copy of Vogue.

Hoyningen-Huené, New York

MRS. ANDERSON DANA

Mrs. Dana, formerly Miss Katryna T. B. Weed, is one of the most beautiful of the young married women on Long Island. Mr. and Mrs. Dana, who have two sons, Jacob and Paul, spend much of their time at their country place in Jericho

THE PARIS MODE DEMANDS A NEW COIFFURE

THE MAID LEARNS TO RULE THE WAVES

FASHION is a ruthless lady, and, once she has made up her mind to make changes, she does a very thorough job of it. No details escape her attention, and, above all, she does not believe in half-hearted measures.

Having definitely settled the waist-line and the hem-line, Fashion is now turning her attention most seriously to the head. For years, the bob has had it: the "boyish," the "swirl," and the "wind-blown." Every woman tried to find precisely the bob that suited her, and then kept to it. But it will soon be evident to every one that the bob in itself had nothing to do with feminine fashions.

For some time, there have been smart heads that have felt the need of a change, but did nothing about it. And there have been rebels who were tired of the eternal monotony of the same everlasting coiffure. They bravely let their hair grow a few inches and then, in despair, gave up and cut it off again before it was past the critical stage. Then, one day when both the coiffeurs and smart clients had settled down resignedly to doing the same thing year in and year out, the unexpected happened: the mode changed, really changed.

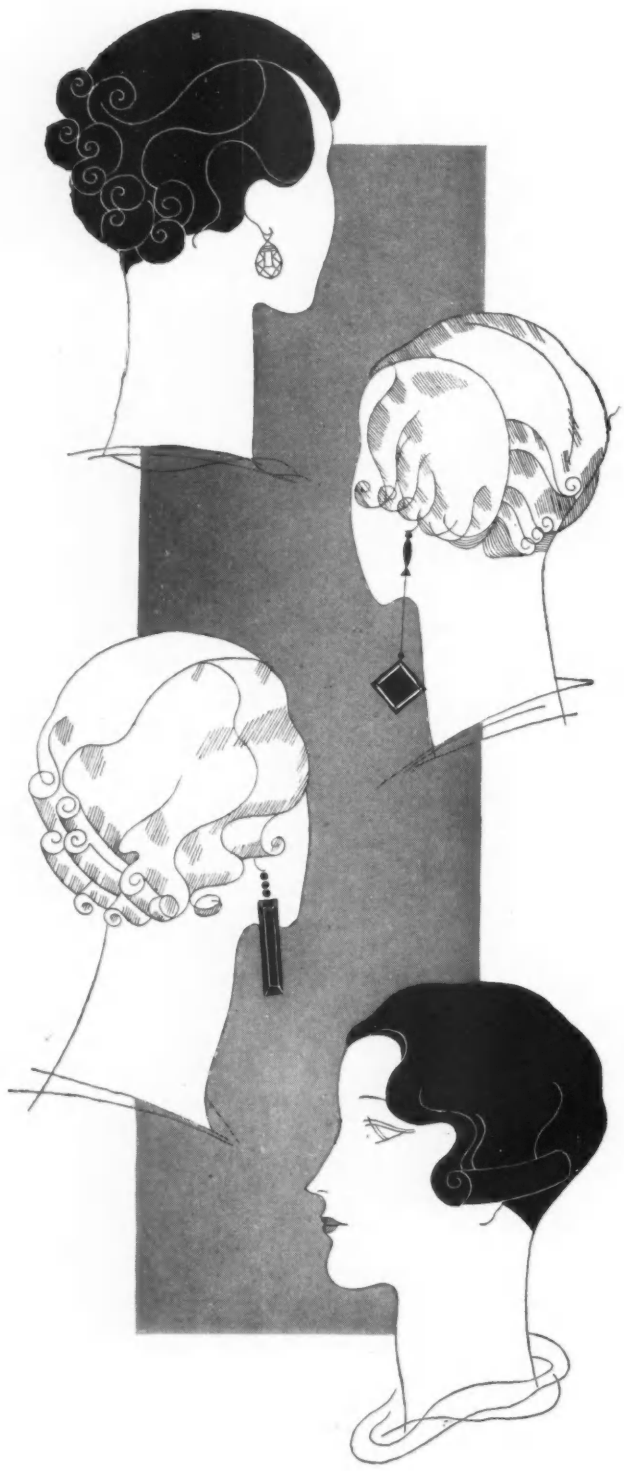
When the waist-line went up and the skirts touched the floor, the sensitive smart woman's hand went instinctively to her head. "What about it now? Long skirts surely don't go with the 'boyish bob.'" At last, the bob looked definitely all wrong—really *démodé*. What was to be done about it? Short hair had been a lot of bother in one way—because of expense and much more time given to the coiffeur. But, oh! the joy of small heads, the freedom from hairpins, the rejuvenated appearance!

The small head, the sleek head, was here to stay. To get away from the bob, neither the coiffeur nor the client wants to give up anything that has been gained. Hair that is waved to an inch of its life would not be smart; the loose, careless, apparently unstudied effect is still to triumph over any set precise wave. A smart coiffeur has never given a good old-fashioned wave, but, if he has had his way, one left his shop with the faintest indication of a water-wave over each ear, the top and back of the hair unwaved, and softly and naturally following the contour of the head. This has been the distinguishing mark of the smart coiffure. No chic Parisienne has ever worn her hair in a manner that looked "dressed." The hair was always carefully cut and waved to look casual, though it was well brushed and well trimmed.

The first attempts to get away from the "boyish bob" were not quite successful. Everybody knew that the natural contour of the head must be preserved, but that the sleek, boyish quality had to go. That's where the first attempts at curling came in: heads were curled all over—excellent in theory, but not successful in practice. The fluffy, curled head was too abrupt a change and, above all, did not look tidy after a few hours and particularly after a hat had been worn.

Now, however, some lovely French coiffures have struck the happy medium. They achieve the small sleek heads given by the bob and, when needed, the feminine softness of curled and waved hair.

The hair at the back of the head must be allowed to grow just long enough to be turned up slightly, in small ringlets or, perhaps, a miniature chignon, and the rest must be just the right length to manipulate successfully—about half-way down the neck. When your hair has grown to these proportions and this length, any number of coif-



The Émile coiffure at the upper left is for hair that has been allowed to grow partially long in back. It is curled into flat ringlets and loosely waved at each side to draw it off the ears

Charles at Vincent's designed the coiffure at the upper right, which is based on a side parting extending over the head and is vertically waved across the back, with curls at the sides

At the lower left is an Émile coiffure for hair that has grown longer all over. It is parted rather high on one side and finger-waved, and the ends are loosely curled in a spiral movement

Dark hair that is short in back is parted at the right side and given a light wave in the coiffure by Émile at Graudé's, at the lower right. The hair is waved and brushed across the back

fures can be tried, until that which is most becoming to the contour of the face is worked out.

The sketches on this and the opposite page show several coiffures by Paris hair-dressers that are peculiarly appropriate for the period when the hair is growing longer than the conventional bob length.

There is a coiffure from Graudé, at the bottom of the group on this page, showing hair that is still fairly short at the back, parted at the right side and with a soft curl over the left ear. At the right, the hair is waved flat and brushed across the back. Another Graudé coiffure for hair that is fairly short at the nape of the neck is shown on the opposite page. It is parted in the middle, loosely waved at each side, and curled in little soft rolls at the sides and in the back.

Émile shows an excellent way of dressing blond hair that has been allowed to grow longer all over. The hair is parted rather high on one side and finger-waved, while the ends are loosely curled at the back and sides in a spiral movement. For hair that has been allowed to grow partially long in back, Émile has still another idea. It is curled into flat ringlets in the back and loosely waved at each side to draw it off the ears. The top is left quite natural with a low side parting. These two are shown at the extreme left on this page.

In these coiffures, there still is a distinct spiral feeling in the line of the waves. They never seem to go straight around, but take a slanting, irregular line. Most important, of course, is the distinct neatness about the line of the head. There is nothing fluffy in the new curled coiffures, as you might expect at the news that curls have come back into fashion. The underlying principle of chic of the new curled coiffures is that the hair should be flat at the top and at the back of the head. Any fulness should be below and close to the neck. Keep the silhouette of your head as small as possible.

With the advent of the curled locks, the permanent wave has become a necessity, for, no matter how carefully the ends are curled up with an iron, sleeping invariably flattens them out. Fortunately, the permanent wave has now arrived almost at a state of perfection. Even the finest hair may be successfully waved. The coiffure from Charles *chez* Vincent shown next to the top on this page, would never be possible without a permanent wave. It is based on a deep side parting, with the hair vertically waved across the back, and the hair at both sides and the shorter ends are flatly curled. In this way, though the coiffure is far from simple, the outline of the head is kept well defined.

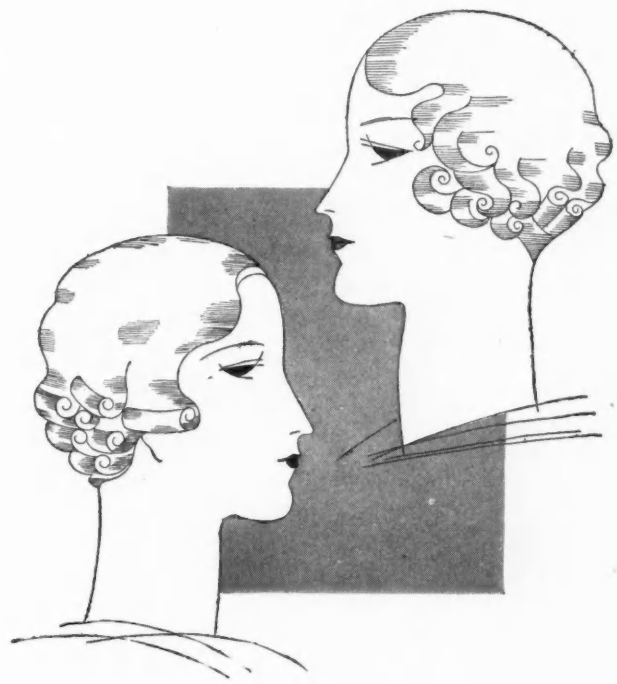
Eugène, who features tight ringlets at the sides and across the back, has planned a coiffure based on a very natural permanent wave, with the hair parted in the middle. The sides are worn curled up, while the hair in the back curls under, giving a beautiful and soft out-

line to the lower part of the head, where it is needed. This is illustrated at the right on this page.

These new manners of dressing the hair have brought a new problem. After many years of cutting or shaving, the little downy hairs on the neck have flourished out of proportion. In growing out, they have become stiff, hard and straggly. It is not possible to curl them in with the rest of the hair, as they are too far down on the neck. That's where the hair-removing wax is having such success. The first time that this warm wax is applied, it may be rather painful, for the hairs have become strongly rooted, but another application is not necessary for about a month, and, with each application, the hair becomes weaker and scarcer.

These new coiffures have brought another problem, for smart women realize that, no matter how well dressed the hair may be when they leave the shop, keeping it that way is what counts. You can not depend on a coiffeur to keep the hair looking well; that means daily visits to the hair-dresser's. From observation and experimenting, many smart women have become very proficient in the art of hair-dressing. On every beach, this summer, smart women could be seen just out of the water, combing their hair flatly and copying with practiced hands the motions of the professional.

Then, there is the proficient maid who, to-day, must be an expert hair-dresser. A reference from a hair-dresser is as important as a reference of a former employer. That's why, in so many hair- (Continued on page 140)



This youthful coiffure by Émile at Graudé's is for a blonde. The hair is parted in the middle, loosely waved and curled into little rolls at the sides and in back, where it is kept short

A very natural permanent wave parted in the middle is the basis of this charming coiffure by Eugène. The sides are curled up, the hair in back curled under, giving a soft outline

AUGUSTABERNARD AUGUSTABERNARD

PETALLED SKIRTS SWAY THE PARIS MODE

AUGUSTABERNARD

Augustabernard's "539," shown at the left in the sketch on the opposite page, has a short bolero effect in the bodice and a low, swaying petal flounce in the skirt, and the length of plain surface between the two offers an interesting contrast. The dress is of red crêpe birman, with lines that give an effect of height; from Jay-Thorpe

In "537," the violine crêpe birman dress shown at the right in the sketch on the opposite page, Augustabernard has perfected the long, slim lines of her evening gowns. Proportion, diagonal cut, and the petal hem flaring softly with movement are significant. The dress blouses slightly above the waist; from Jay-Thorpe

Augustabernard's "530," shown on this page, is a dress of soft aubergine velvet, simple in cut, yet effective in line. The petal sections composing the skirt come together and mount to the waist-line in curving bands. The bodice is beautifully draped and slightly bloused. This dress is an excellent background for the new jewels

SKILFUL CUT ACCENTS A LENGTH OF LINE

J. SUZANNE TALBOT

J. Suzanne Talbot has designed a charming pyjama tea-gown in "Credo d'Amour," a model with trousers of pleated white crêpe romain worn under a coat of cendrikasha printed in green and yellow on a red ground. This unusual ensemble, which is warm and comfortable, has great chic and distinction; from Bergdorf Goodman

TROUSERS CHARACTERIZE THE STAY AT HOME MODES OF PARIS

EVERYTHING must change. In our ideal search for comfort and beauty and in our craving for the new revelation that will at last change the face of the fashion world, we are apt to meet, now and then, an old idea put into fresh words: that is, a forgotten type of dress that finds, all of a sudden, its adequate and modern form.

A great deal of excitement is aroused by the reappearance of what was once called a "tea-gown."

After the War, the tea-gown really disappeared. In the general rushing about from town to country, which is the ordeal from September to January, a smart woman looking over her wardrobe and giving strict instructions to her maid for the eternal packing and unpacking, insisted strongly upon the necessity of including the right shoes for the evening dress, or the felt hat and diamond brooch to match the afternoon dress and coat, details that meant a fleeting visit and immediate departure after the event for which she had been asked. She had no time to stop, lounge, and slip into a tea-gown. A tea-gown evokes tea-cups, a burning fire, and at least two or three hours of delightful leisure. Of late years, these hours have been swallowed up by forced travelling; definite, if unimportant.

"We are due to dinner at Rambouillet," say, at six p. m., the worried visitors who have just passed a night and afternoon in Seine-et-Marne. "We must cover a hundred and twenty kilometers in an hour and a half. Thank you, and good-bye."

The hostess herself orders the car for Paris, where she has organized a small party at Ciro's, while an old aunt looks on at all this turmoil and explains old times, telling how, when she went to pay a short visit of at least three days in the country, she always brought two trunks, because one used to dress so much, you know, and there were the tea-gowns. And now tea-gowns come again. We call them

pyjamas or "robes de studio," a wonderful expression started by Louiseboulanger, which expresses our secret wish for style, wit, fancy.

Englishwomen were the first to adopt them, and then came American women, who have a sense of the respect one owes to the home. They realize that, to enter the shrine of intimacy, one must shut out the outside confusion, shake off the dust of the road, and get into clothes that bring peace of mind and body.

Spanish women, who still sit together before dinner (dinner being so late in Spain), will pick them up as well, and Frenchwomen will come to accept them. For Frenchwomen are weary of so much excitement, and, this year, they have decided to be frail and feminine.

Studio dresses are being worn—not quite openly yet in Paris, but for very intimate gatherings between six o'clock and midnight—, for now friends are meeting to rest. "Come and dine with me," says Henriette to Paule and Jacqueline. "We shall play bridge, try some new records, and go to bed early. And please do not dress. Understand: you will come in day dress, but I have a new studio dress to wear—and it pleases me because the more or less obvious pantaloons allow one to lounge comfortably on the big sofa or on cushions by the fire, which one really can not do in the usual town attire."

So tea-gowns have been ordered, and they will be *worn*, but not actually seen. Clever hostesses will keep them, both in Paris and in the country, for informal gatherings, knowing that, even now, in any but the smallest parties, they would still look a little wrong.

Tea-gowns and studio gowns derived their inspiration from very opposing elements. There is about them a great spirit of *fantaisie* and, now and then, a touch of romanticism or Orientalism that comes from Turkey, China, or Japan. They can be thus described: a coat—short or long, straight or draped, loose or fastened, sleeveless or with most elaborate sleeves, simple or heavily trimmed with lace or fur. This coat completes, sometimes, a chiffon slip; more often, pyjamas.

Louiseboulanger's talent has found a way of combining one with the other, making the costume difficult to analyse and deceiving to the eye. You behold, not a dress, but an amusing compromise between dress and trousers. Not only the shapes are complicated, but the material and the colours. One model combines green chiffon and pink lace; another mauve and pink chiffon. (Continued on page 142)

LOUISEBOULANGER

Louiseboulanger strikes a graceful compromise between a tea-gown and pyjamas in her new "studio dresses." This one, "No. 192," has full trousers of pale green chiffon under a short chiffon tunic and a transparent trailing overskirt of palest pink lace. The bodice is of the green chiffon, the sash in a darker shade

Steichen

The formal tea-gown shown at the left is the perfect type for informal dining and bridge at home. It is made of ashy-rose coloured velvet with facings and trimmings of rose-and-silver brocade and a charming slip of double chiffon in two shades of rose. The romantic feeling of this gown is in the spirit of the new mode and very welcome after the long period of less gracious fashions; from Jessie Franklin Turner; jewels from Mauboussin; posed by Jule André

Louiseboulanger's long-coated pyjama costume, shown on the opposite page, has a picturesque and gallant quality and belongs to a type that is increasingly popular for informal dining at home or in country houses. The voluminous coat is made of black taffeta printed in a gay design of many colours and tied with a sash. The long straight trousers are of blue taffeta. Pyjamas from Hattie Carnegie; jewels from Mauboussin; shoes from Henning; posed by Peggy Fish

TEA-GOWNS AND PYJAMAS MUST FIT THE OCCASION

Steichen

LOUISEBOULANGER

THE TEA-GOWN PYJAMA MAKES ITS APPEARANCE

Steichen

VIONNET MARY NOWITZKY

Steichen

LOUISEBOULANGER

Vionnet's tea-gown pyjama, at the left on the opposite page, is a new type, more formal than pyjamas have been in the past. It is of periwinkle panne velvet and crêpe roma, and the trousers suggest a trailing skirt. The tunic is worn inside the trousers; from Stewart; jewels from Mauboussin; posed by Peggy Fish

Mary Nowitzky designed the pyjamas at the right on the opposite page, for intimate and casual wear. The suit consists of a tuck-in blouse of green crêpe a jacket of dull orange brocaded in velvet, and trousers of the green crêpe and brocade; from Bergdorf Goodman; shoes from Henning; posed by Jule André

Louiseboulanger has combined a long-skirted coat of white semi-sheer silk brocaded in silver with yellow trousers in the tea-gown pyjama above. This new type is taking the place of the dinner-dress for informal dining at home; from Bendel; jewels from Mauboussin; shoes from Hanan; posed by Jule André

NEW LINES IN FELT AND FABRIC

LARGE-BRIMMED HATS FOR FORMAL WEAR

Here are two examples of the large-brimmed hat—a very new revival for winter wear. The hat at the left in the sketch, designed by Maria Guy, turns its broad brim sharply up from the face in front, but lets it droop at the back, close to the neck. The hat is made of black felt faced with black velvet—a fabric combination that gives a romantic and becoming effect. One side is much longer than the other, and this feature is a chic detail of hats of this type; from Wanamaker.

The other hat in the sketch, at the right, is a Reboux model made of soft and very shiny hatter's plush. Silver and blue velvet ribbons hold up one side of the wide brim, and the same ribbons extend around the crown of the hat. This model, too, has striking width, but, unlike the other model, is short at the back; from Saks-Fifth Avenue. The many women who have regretted the fact that large hats were top-heavy with short skirts will welcome their reappearance now that gowns and coats are longer and in better proportions for broad brims

CORNERED HATS

Cornered hats are among the most flattering types of any period and, for this reason, are a fashion that appears with pleasant frequency. The two examples shown in the sketch at the left are from Reboux, who is making many attractive tri-cornered models. The one at the left is made of black felt and has grosgrain ribbon inserts in beige and green; from Christine. Green felt is used for the bicorne at the right—a model that shows a great deal of hair on one side and a little at the back. A quill extends across the back and curves around one side; from Saks-Fifth Avenue

CLOTH FELT HATS

The cloth felt hat is a 1930 fashion, well illustrated by the two hats shown in the sketch at the right. The one at the left is of black broadcloth felt—as soft as the fabric—and was designed by Marie-Christiane. It moulds the head like a skull-cap and has a double drop wing at each side, so pliable that they can be adjusted by the wearer—a very smart feature; from Bendel. The hat at the right in the sketch, a Reboux model, is of the same soft felt in brown bordered with dyed brown caracal. It is draped to frame the face and show the forehead; from Bendel

SPORTS HATS

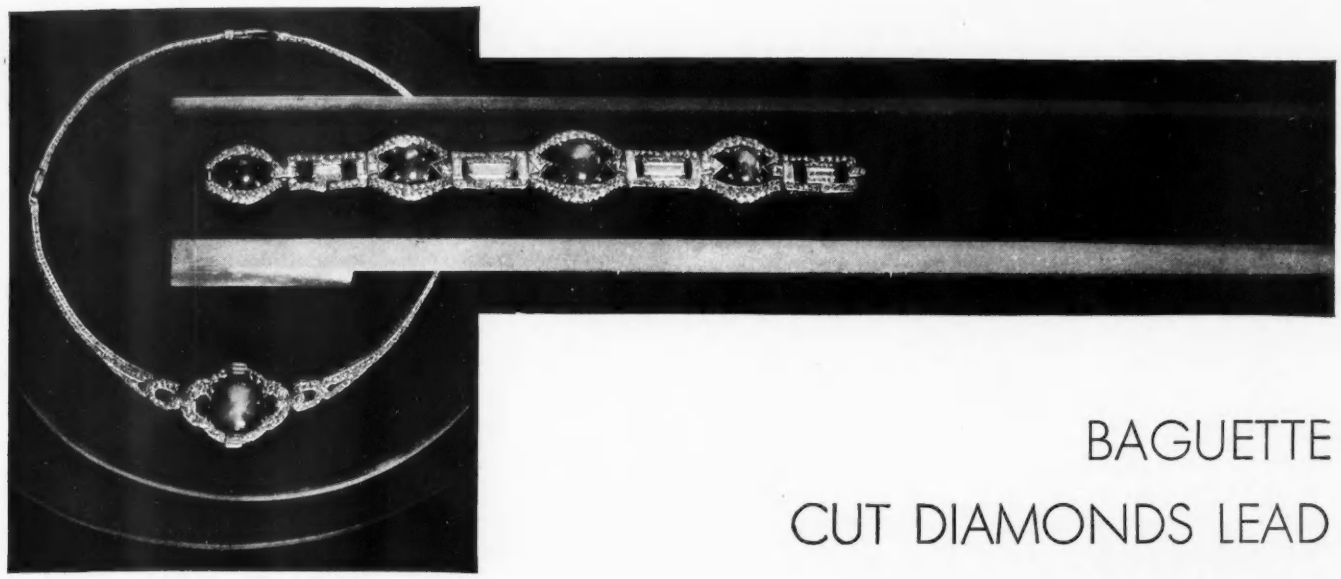
Felt is still first in chic as the fabric for sports hats and is used for both of the models shown in the sketch at the right. The one at the left, designed by Reboux, is an amusing brown felt model, called the "Collar and Tie Hat." It is turned up in back, and the band around the crown is made of heavy beige grosgrain ribbon tied in a bow at the front; from Bendel. The other hat, at the right, designed by Rose Descat, is a nonchalant model of green felt with a brim cut in an interesting manner and made of green wool in two contrasting shades; from Wanamaker

The photographs on these two pages present the new jewellery in detailed illustration that gives a clear idea of the intricacy of cut and design now found in smart jewels. The sautoir at the left, for example, is composed of pearls in various tints and of baguette and round diamonds, a new and very chic combination. The pendant may be detached from the rope-like necklace and worn as a brooch. This combination of diamonds and pearls is increasingly important for evening necklaces, and the sautoir is a distinguished example; from Black, Starr and Frost-Gorham

Four very beautiful brooches are shown below. The first, at the extreme left, is a stylized bird design composed of baguette diamonds—a cut much in evidence at present; from Van Cleef and Arpels. Next to it is a brooch combining baguette diamonds with three square-cut emeralds; from Van Cleef and Arpels. The brooch at the right in the row is made entirely of baguette diamonds, all of the same size except the rectangular diamond in the centre; from Marcus. The brooch just below combines round and baguette diamonds with a cut sapphire; from Van Cleef and Arpels

THE CUT'S THE THING IN JEWELLERY

Anton Bruehl



BAGUETTE CUT DIAMONDS LEAD

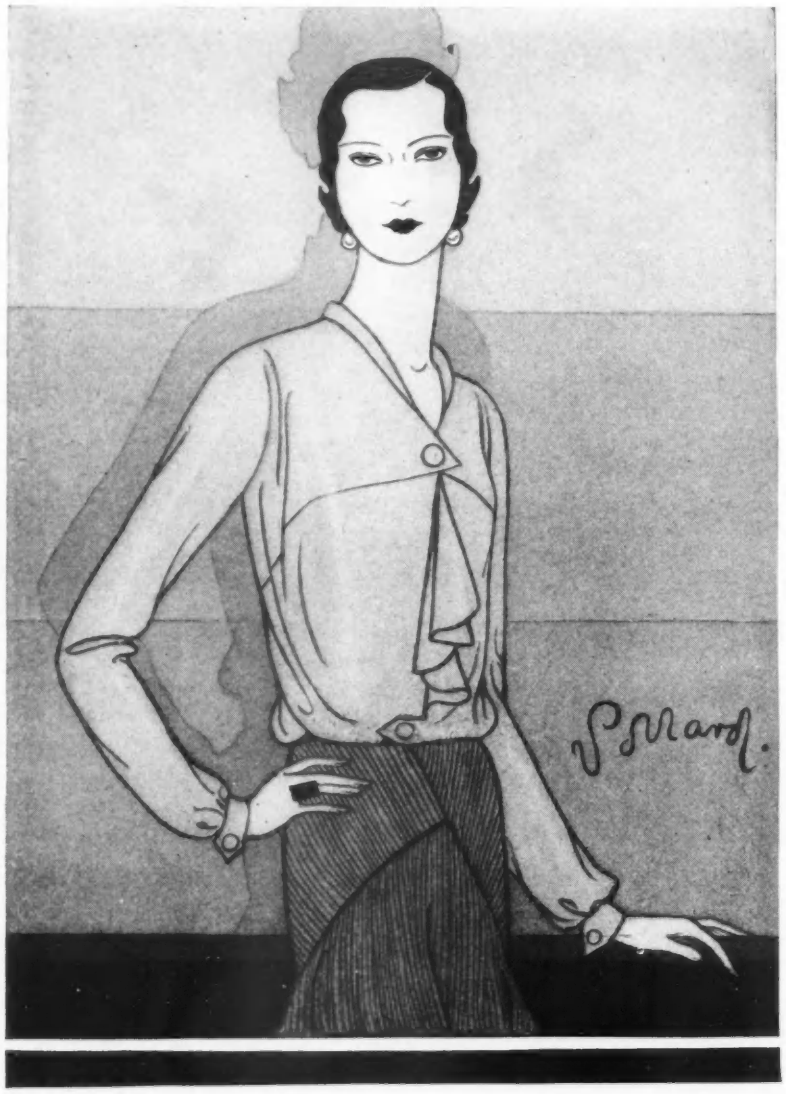
Baguette-cut diamonds are the outstanding feature of the new evening jewellery and are almost invariably used in such beautiful parures as the one shown above. This includes a choker necklace with a very fine cabochon-cut star sapphire, surrounded by baguette diamonds, on a flexible chain of platinum and diamonds. The bracelet has four star sapphires beautifully matched with the sapphire of the necklace. It is set with large baguette diamonds and with smaller triangular, round, and square diamonds. This parure is beautifully suited to the new evening gowns; from Marcus

Anton Bruehl

The superb ensemble at the right, although modern in its design, is classic in its distinction. It shows an interesting contrast in the cut of the jewels, and this gives variety in both colour and design. The necklace is composed of a chain of baguette and round diamonds from which hangs a magnificent pendant of the same stones. The bracelet, also of baguette and round diamonds, is in four planes, without a flat surface, and the play of light on the exquisite stones is extremely effective. The long, graceful earrings end in a shower of marquise diamonds; ensemble from Van Cleef and Arpels

THE NEW JEWELS STRESS INTRICACY OF DESIGN

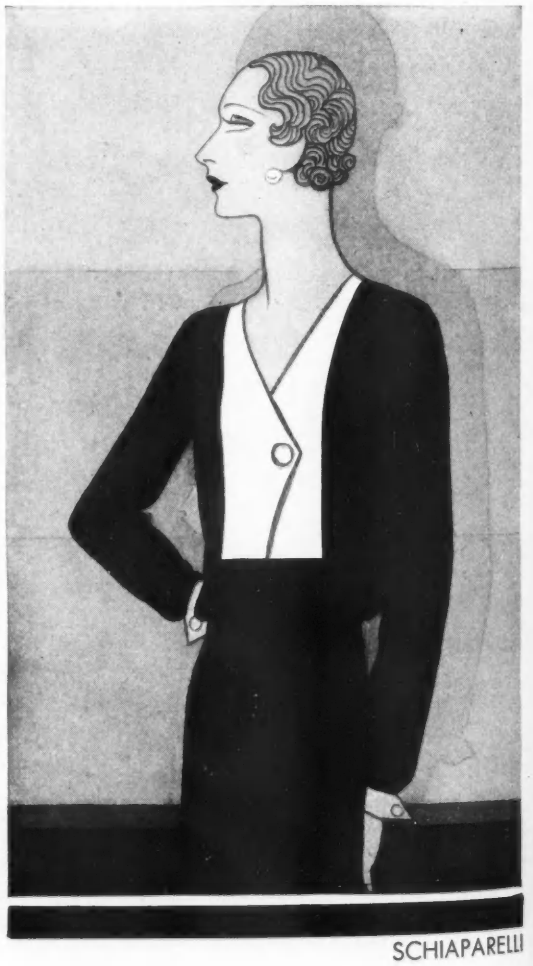
PARIS TUCKS IN ITS BLOUSES



WORTH

WORTH'S distinctive blouse, "Fancy," shown above, is a tuck-in model made of pastel-grey crêpe de Chine. The diagonal yoke, forming a point and buttoning in front, the flat, one-sided jabot, and the buttoned tab above the waist-line are all interesting details. The soft effect of the collar and the sleeves, gathered into narrow, buttoned cuffs, are typical of the new feminine feeling in blouses—a departure of the mode that has come into great importance with the revival of the suit. Blouses are shown in wide variety and may be as charming as any frock in the wardrobe. Often, they form an effective colour contrast with the accompanying suit, adding a touch of animation in an otherwise dark season. The Paris designers show especial skill in making becoming neck-lines, and practically all of their new models tuck into the top of the skirts; from Lord and Taylor

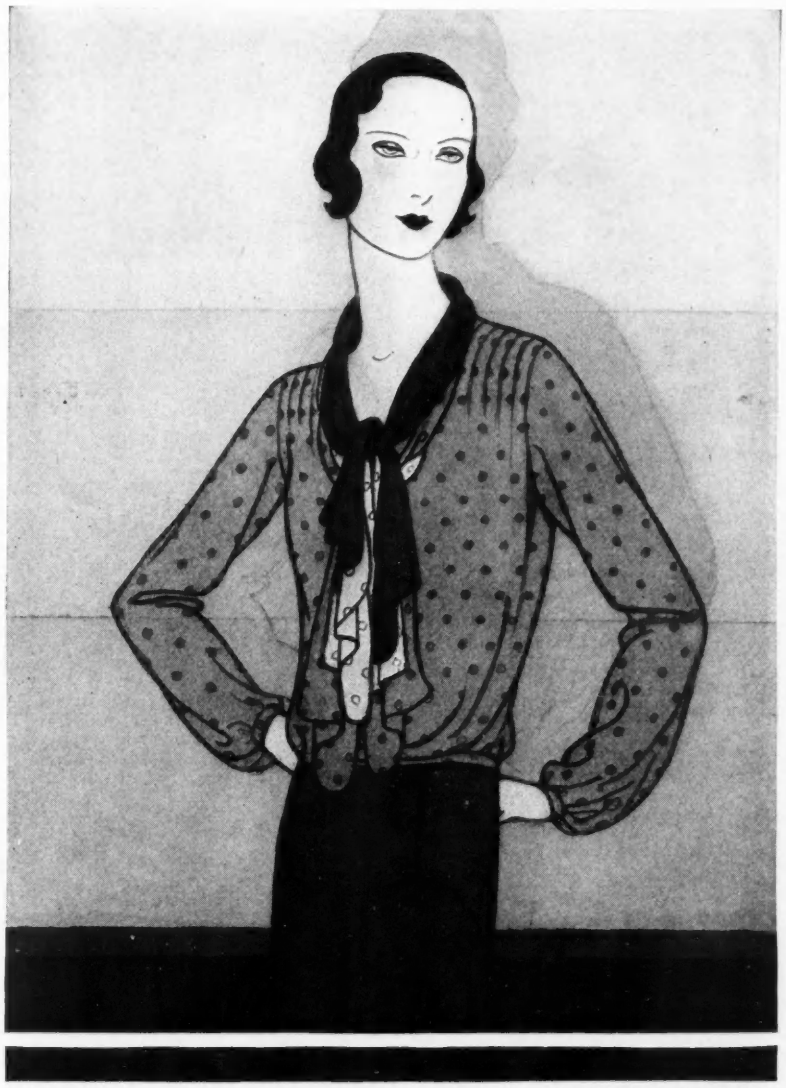
SCHIAPARELLI'S very new blouse, "No. 101," shown below, is a semi-tailored model with enough warmth to replace a sweater. It is in black and white, a colour contrast that is both smart and effective, black jersey threaded in white being used for the blouse itself and white jersey for the inserted yoke and the cuffs. Such blouses as this are extremely important in the present mode, often transforming a simple suit into a distinguished costume. They are smart for any daytime occasion, in town or country, and have practically taken the place of the ever-popular sweater. This revival is proving very welcome to the smart woman, who finds that a well-cut suit completed by several blouses will form a miniature wardrobe in itself; from Saks-Fifth Avenue



SCHIAPARELLI

A REVIVAL OF IMPORTANCE

CHANTAL'S "La Parisienne," shown below, is one explanation of the return of the blouse to fashion, for surely no costume could be more gracious than one completed by this model. It is of pale "champagne rosé" crêpe romain and worn outside of the skirt, but held at the natural waist-line by a band of the material, so that it gives the effect of a tuck-in blouse. The fulness of the front, draped with unusual grace and softness, is caught by a brooch of square and baguette cut rhinestones, also from Chantal. The long sleeves wrinkle softly at the wrists. Such a blouse as this is formal enough for a luncheon in town, for bridge, or an afternoon tea, when worn with one of the broadcloth suits, lavishly fur trimmed, that are so outstanding a fashion; from Lord and Taylor



LOUISEBOULANGER

CHANTAL

LOUISEBOULANGER has made this blouse, "No. 177," of voile in soft pastel shades, embroidered with polka-dots. Tucks at the shoulders give becoming fulness, and there is a very unusual triple scarf in three lengths at the neck-line. The shortest scarf is in pink, the second in white, while the third and longest is in blue to match the ground of the blouse. This is a particularly versatile model, being equally suitable for general daytime wear or for more formal occasions. It is in striking contrast to the tailored models of the very recent past and of a type that is far more wearable and flattering. Like the other blouse shown on this page, it is well adapted for wear with the new broadcloth suits, or it would combine well with a suit made of one of the new woollens in a harmonizing shade. Its blouse at the natural waist is very new; from Saks-Fifth Avenue

THE MARCHESE MALACRIDA'S APARTMENT

E. J. Mason, London

A VIEW OF THE BAR

The photograph above and the two on the opposite page show different views of the bar in the Marchese Malacrida's new flat in Grosvenor Square, London. The most modern of decorations have been used for this most modern of rooms, and an amusing feature is the changing pictures, which are done by the owner and his guests with coloured crayons and then washed off whenever any one is seized with a fresh inspiration. The use of both real and artificial flowers is another detail of interest

THE MARCHESE MALACRIDA'S BEDROOM

THE new apartment of the Marchese Malacrida in London is an interpretation of the modern feeling in decoration, done by Olivotti with great simplicity and touches of rare humour.

One of the most striking examples is the bar, which is built on the principle that there is nothing like change in one's surroundings. The idea is typical of the modern restlessness of spirit, and the execution is also typical of the times, as it encourages a more or less artistic self-expression.

Over the fireplace and at other places on the walls are panels of smooth, hard, white paint, which enable temporary decorations to be drawn in coloured crayons and washed out when a new artist claims the space. On one occasion, Miss Zozo Rosen, the Polish artist, contributed a vivid sketch of Adam and Eve, with Adam as not only the first man, but the first prohibitionist, declining the cocktail offered to him by Eve. The photographs on the opposite page show two pictures done by the Marchese himself, on the theme of a primeval, but sophisticated forest.

The walls are dead-white, rough cast. By the bar itself is a built-in chest of drawers, distinguished by nickel handles and oilcloth flowers. The curtains, loose covers, bibelots, and flowers are all changed in accordance with the pictures and scheme of the moment. The concealed lights are particularly worthy of note.

MODERN DECORATIONS FOR A MODERN ROOM

Two pots of fuchsias—a flower faintly suggestive of mid-Victorian conservatories, yet amusingly in harmony with these surroundings—are shown on the little shelves on each side of the fireplace, but at other times statuettes are used with equally good effect.

The effectively placed book-shelves, both in the bar and in the bedroom, at the head of the bed, are conveniently arranged and show the present tendency towards utilizing every inch of available space. Even the round table in the middle of the bar has book-shelves of varying heights in its base. One of which is the full depth of the table so that large portfolios can be placed upright in the groove. This use of niches, shelves, and built-in pieces is one of the most practical features of the modern movement, and one that is well adapted to apartments of all sizes.

Another interesting example of modern decoration is the Marchese's own bedroom, which is shown in the photograph at the right on page 70. Steel furniture, black glass, and Rodier fabrics all combine to give the atmosphere of modernity. The shutters, when closed at night, reveal a modern religious picture by Geoffrey Houghton-Brown. In a small niche at the foot of the bed, protected by thick glass, is the original wax of the famous "Enfant Malade" by Medardo Rosso, a beautiful, arresting head.

E. J. Mason, London

PICTURES BY AN ARTIST HOST

Clara E. Sipprell

DALMATIA

BY MARY VAN RENSSELAER COGSWELL

AFTER you have "done" the smartest resorts of Europe, seen the French châteaux, admired the Alps, and are footsore and weary from traversing miles of museum pavement, why not try the Dalmatian coast? It is easy to reach, entirely different from any coast in Europe, and has only one museum on all its long length. One can start from Brioni, the delightful watering-place at the head of the Adriatic, and slip down by easy stages to Split, Ragusa, and the Bocche di Cattaro, the entrance to ancient and still mediaeval Montenegro. After leaving Brioni, the tourists are few and far between, the scenery is a bizarre mixture of stark grey mountains jutting out from a narrow strip of semitropical coast, the peasants wear their native dress every day, and the climate is similar to that of Antibes.

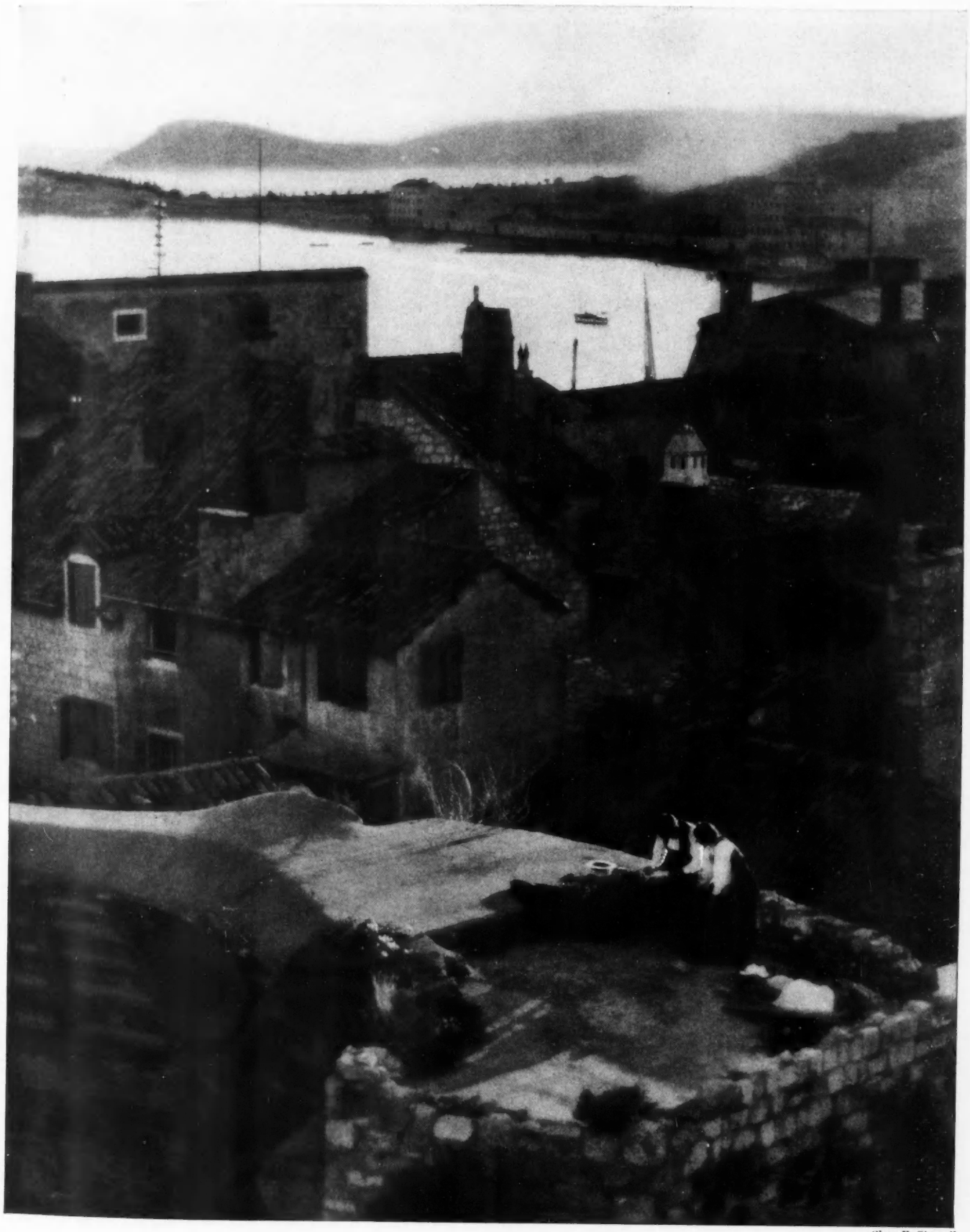
As the Dalmatian coast is a term that is but vaguely familiar to even the most seasoned travellers, it may be well to locate it with some geographic exactness before going further. Dalmatia is a part of Jugoslavia and is directly across the Adriatic from Venice. At the top of the sea is Trieste, formerly Austrian, but now belonging to Italy, which also owns the shore surrounding the Istrian Gulf as far south as Pola. From Pola, the Dalmatian coast spreads its narrow length for several hundred miles until it reaches the barren shores of Albania. This thread of land is nowhere more than forty miles wide and is cut off from the rest of Jugoslavia by a mountain range that springs out of the sea. These mountains have had a great influence on the history of Dalmatia, for they have not only kept the coast from being ravaged by the fierce winds that sweep over the Balkan peninsula, but they have, by their impassibility, separated the Dalmatians from the constant strife of the Balkan interior.

As a result, the coast has a deliciously temperate climate (which permits swimming nine months of the year), tropical foliage, and the brilliant colouring that is typical of the far south. The Dalmatian culture (Continued on page 134)

THE BAY OF CATTARO

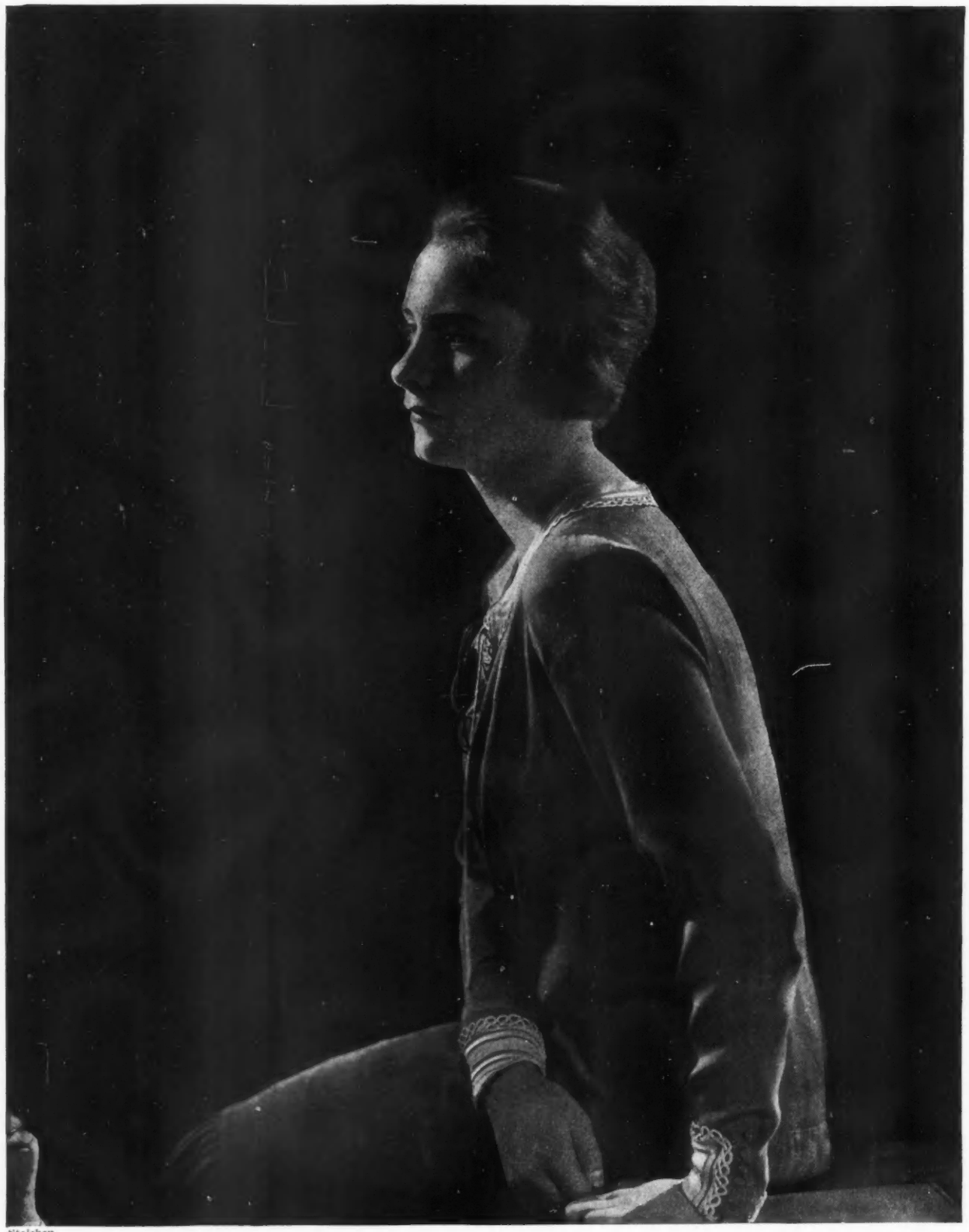
On the motor road winding up from the coast, one overlooks the Bay of Cattaro, now known as Kotor, cut into the Dinaric Alps like a Norwegian fiord. This is the farthest south on this coast that the Venetian rule extended in the days of the republic

On the opposite page is a view of the town of Split, better known under its former name of Spalato. The ruins of Diocletian's palace may be seen in the foreground, and the emperor's mausoleum is now a church, while the old houses cling to the mediæval walls



Clara E. Sipprell

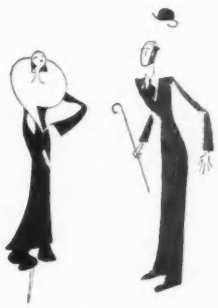
THE RUINS OF DIOCLETIAN'S PALACE AT SPALATO



Steichen

MISS REINE CLAUDEL

Miss Claudel, a popular member of the diplomatic set in Washington, is the daughter of Mr. Paul Claudel, the French Ambassador to the United States, and of Mrs. Claudel. She returned to Washington recently after a short visit to France



NEW FACES FOR OLD

IN New York, the city of miracles, where—according to the advertisements—teeth are whitened to a frosty glitter overnight, eyes brightened by one drop of a magic liquid, and every ailment banished in a twinkling by one elixir or another, it takes a good deal to produce, in us, the sense of another miracle. But, in a gay little salon on the third floor of Saks-Fifth Avenue, there is a woman who has succeeded in doing this. From her long, tireless fingers, the waters of youth sparkle as brightly as they did from Ponce de Leon's fountain; her enthusiastic voice holds a promise as glowing as a jewel—, and as costly (but that is to be expected. Miracles do not come cheaply).

She is Madame A. de Boor, late of London, Paris, and Rome, and she has come to New York for three months, during which time she will mould the faces of a thousand hopeful women into the authentic contours of youth. Not only will she do this, but she will shorten their noses, if they wish it, and lengthen their necks, if they like; and she will assure you tranquilly that there is no doubt of her success in these—to us—gigantic tasks, for has she not already succeeded in Europe? Has she not, what is more, worked the wonder upon herself? Here is a system of face-lifting by simple moulding, based on an accurate knowledge of surgery. For Madame de Boor once studied to be a doctor and would have been one, had she not discovered in herself a fatal aversion to the more unsightly details of surgery.

Her salon, at Saks, is a delightful background, but, as you talk to her, its clouded lights, its suave walls and pretensions to charm fade before her own extraordinary vivacity. The pastel folds of her tea-gown shine dimly in the reflected light—for she can not, she will tell you, smiling, produce miracles in an ordinary street frock and so is dressed, impeccably, by Worth. Her hands are poised now lightly, now firmly, over the expectant face beneath them, and the bright pattern of her talk, now staccato, now slow, seems instinctively to follow the rhythm of those magic strokes.

"Since I was a child," she told us, "I have hated the thought of growing old. As I grew up, I thought, why must our faces grow old so much more quickly than our bodies? Our legs are still strong at fifty, but our faces are wrinkled and old—why? Because"—here, Madame lifted an impressive finger—"the face gets no exercise. *Bon.* I give it the exercise." And give it the exercise she does, her fingers moving swiftly as she tells us how she began, eighteen years ago, to work on her own face. And that, it seems, was no easy task.

"Amir!" she calls, "do you have the picture of me when I was so ugly?" (This is refreshing, in an age when women want to be photographed, if at all, in a dim light, with lilies around them.) "Wait until you see what a horror I was. *Everything* was hanging! (This with an expressive gesture from chin to knee). You have it? Good!" She claps her hands with delight, and, when the picture is brought, (Continued on page 122)

Steichen

SEEN ON THE STAGE

BY DAVID CARB

MARGALO GILLMORE

The latest vehicle for the beauty and histrionic abilities of Miss Gillmore is "Berkeley Square," a play written by John L. Balderston and directed by Gilbert Miller and Leslie Howard. The adroit Mr. Howard is also listed prominently in the dramatis personæ at the Lyceum Theatre

THIS fortnight, like most that have gone before and very likely like the majority of those that are to come, has produced a sheaf of plays. All but one, at best two, whatever the possibilities of theme or scene or angle of approach, are content to follow the worn route, clinging to it desperately as to a life-line. There is nothing to remark in that; perhaps, the percentage of exceptions to the rule of mediocrity and worse may be a little high, otherwise this fortnight is average as regards plays. But the period happens to be unusual, and what makes it stand out like a cameo is the fact that the performances of at least eight people approach the flawless, and, more remarkable still, all eight performers are men. Arthur Byron and Russell Hardie in "The Criminal Code," Edward Ellis in "Subway Express," Reginald Owen and Leslie Howard in "Candle-Light," Otis Skinner in "A Hundred Years Old," Walter Connolly in "Ladies' Leave," Paul Cavanagh in "Scotland Yard"—each acts the rôle for which he has been cast ideally. With all respect to Martin Flavin's extraordinary drama, the fortnight belongs by right of conquest to those eight actors.

Two of them have been until now unknown to Broadway. Russell Hardie has scarcely had time: just three years ago, he made his début on the professional stage. But the sincerity, the simplicity, the intense feeling, the force, the fine restraint that he puts into his interpretation of Robert Graham, the lad who stumbled into an unfortunate adventure and paid with his life for it—this rich portrait, Hardie paints with sureness, a rare command of technical resource. It will not only be long remembered, but, because of it, the work he is to (Continued on page 116)

MAKERS OF MUSIC

BY MARCIA CLARKE

ONLY a passing glance at the important events of the musical season, this; and nothing said of hundreds of concerts that will be worth any one's time! But time grows so priceless in the hands of busy women that anything may slip by. Music should be caught and prisoned before it does; not in radio or gramophone, but first on one's engagement pad, and then in one's experience.

Reminders about the Opera, the orchestras, and the recitals of the few very great are not so useful as a word about the coming concerts of the newer artists and the more novel ensembles.

Recitals in prospect are truly bewildering. One will not miss those of one's particular friends or favourites, and one will not want to miss some of the newcomers. Among the violinists, Zimbalist began the season in October, but will play again later. He divides his time between recitals and the Curtis Institute in Philadelphia, where he is fulfilling his lifelong desire to teach. Kreisler returns from Europe and a long rest to play in November and be welcomed by his small circle of intimates and great circle of admirers in the musical world. Little Yehudi Menuhin, the child prodigy who can do no wrong, appears on January third, after solemnly reading sixteenth-century French plays (his relaxation) all through a triumphant European tour. This child is not only an extraordinary violinist on any count, but possesses the mind of an old-world scholar, together with a rather pathetic passion for strawberry ice-cream, scallops, late hours, and ball games—all of which must often be denied him. Mischa Elman will dazzle and please a loyal public with a recital on January eleventh. Heifetz, who, with his beautiful wife, Florence Vidor of the motion-pictures, is a much- (Continued on page 120)

ANGNA ENTERS

Florence Vandamm

Steichen

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NEW FACES FOR OLD

IN New York, the city of miracles, where—according to the advertisements—teeth are whitened to a frosty glitter overnight, eyes brightened by one drop of a magic liquid, and every ailment banished in a twinkling by one elixir or another, it takes a good deal to produce, in us, the sense of another miracle. But, in a gay little salon on the third floor of Saks-Fifth Avenue, there is a woman who has succeeded in doing this. From her long, tireless fingers, the waters of youth sparkle as brightly as they did from Ponce de Leon's fountain; her enthusiastic voice holds a promise as glowing as a jewel—, and as costly (but that is to be expected. Miracles do not come cheaply).

She is Madame A. de Boor, late of London, Paris, and Rome, and she has come to New York for three months, during which time she will mould the faces of a thousand hopeful women into the authentic contours of youth. Not only will she do this, but she will shorten their noses, if they wish it, and lengthen their necks, if they like; and she will assure you tranquilly that there is no doubt of her success in these—to us—gigantic tasks, for has she not already succeeded in Europe? Has she not, what is more, worked the wonder upon herself? Here is a system of face-lifting by simple moulding, based on an accurate knowledge of surgery. For Madame de Boor once studied to be a doctor and would have been one, had she not discovered in herself a fatal aversion to the more unsightly details of surgery.

Her salon, at Saks, is a delightful background, but, as you talk to her, its clouded lights, its suave walls and pretensions to charm fade before her own extraordinary vivacity. The pastel folds of her tea-gown shine dimly in the reflected light—for she can not, she will tell you, smiling, produce miracles in an ordinary street frock and so is dressed, impeccably, by Worth. Her hands are poised now lightly, now firmly, over the expectant face beneath them, and the bright pattern of her talk, now staccato, now slow, seems instinctively to follow the rhythm of those magic strokes.

"Since I was a child," she told us, "I have hated the thought of growing old. As I grew up, I thought, why must our faces grow old so much more quickly than our bodies? Our legs are still strong at fifty, but our faces are wrinkled and old—why? Because"—here, Madame lifted an impressive finger—"the face gets no exercise. *Bon.* I give it the exercise." And give it the exercise she does, her fingers moving swiftly as she tells us how she began, eighteen years ago, to work on her own face. And that, it seems, was no easy task.

"Amir!" she calls, "do you have the picture of me when I was so ugly?" (This is refreshing, in an age when women want to be photographed, if at all, in a dim light, with lilies around them.) "Wait until you see what a horror I was. *Everything* was hanging! (This with an expressive gesture from chin to knee). You have it? Good!" She claps her hands with delight, and, when the picture is brought, (Continued on page 122)

Steichen

SEEN ON THE STAGE

BY DAVID CARB

MARGALO GILLMORE

The latest vehicle for the beauty and histrionic abilities of Miss Gillmore is "Berkeley Square," a play written by John L. Balderston and directed by Gilbert Miller and Leslie Howard. The adroit Mr. Howard is also listed prominently in the dramatis personæ at the Lyceum Theatre

THIS fortnight, like most that have gone before and very likely like the majority of those that are to come, has produced a sheaf of plays. All but one, at best two, whatever the possibilities of theme or scene or angle of approach, are content to follow the worn route, clinging to it desperately as to a life-line. There is nothing to remark in that; perhaps, the percentage of exceptions to the rule of mediocrity and worse may be a little high, otherwise this fortnight is average as regards plays. But the period happens to be unusual, and what makes it stand out like a cameo is the fact that the performances of at least eight people approach the flawless, and, more remarkable still, all eight performers are men. Arthur Byron and Russell Hardie in "The Criminal Code," Edward Ellis in "Subway Express," Reginald Owen and Leslie Howard in "Candle-Light," Otis Skinner in "A Hundred Years Old," Walter Connolly in "Ladies' Leave," Paul Cavanagh in "Scotland Yard"—each acts the rôle for which he has been cast ideally. With all respect to Martin Flavin's extraordinary drama, the fortnight belongs by right of conquest to those eight actors.

Two of them have been until now unknown to Broadway. Russell Hardie has scarcely had time: just three years ago, he made his début on the professional stage. But the sincerity, the simplicity, the intense feeling, the force, the fine restraint that he puts into his interpretation of Robert Graham, the lad who stumbled into an unfortunate adventure and paid with his life for it—this rich portrait, Hardie paints with sureness, a rare command of technical resource. It will not only be long remembered, but, because of it, the work he is to (Continued on page 116)

MAKERS OF MUSIC

BY MARCIA CLARKE

ONLY a passing glance at the important events of the musical season, this; and nothing said of hundreds of concerts that will be worth any one's time! But time grows so priceless in the hands of busy women that anything may slip by. Music should be caught and prisoned before it does; not in radio or gramophone, but first on one's engagement pad, and then in one's experience.

Reminders about the Opera, the orchestras, and the recitals of the few very great are not so useful as a word about the coming concerts of the newer artists and the more novel ensembles.

Recitals in prospect are truly bewildering. One will not miss those of one's particular friends or favourites, and one will not want to miss some of the newcomers. Among the violinists, Zimbalist began the season in October, but will play again later. He divides his time between recitals and the Curtis Institute in Philadelphia, where he is fulfilling his lifelong desire to teach. Kreisler returns from Europe and a long rest to play in November and be welcomed by his small circle of intimates and great circle of admirers in the musical world. Little Yehudi Menuhin, the child prodigy who can do no wrong, appears on January third, after solemnly reading sixteenth-century French plays (his relaxation) all through a triumphant European tour. This child is not only an extraordinary violinist on any count, but possesses the mind of an old-world scholar, together with a rather pathetic passion for strawberry ice-cream, scallops, late hours, and ball games—all of which must often be denied him. Mischa Elman will dazzle and please a loyal public with a recital on January eleventh. Heifetz, who, with his beautiful wife, Florence Vidor of the motion-pictures, is a much- (Continued on page 120)

ANGNA ENTERS

Florence Vandamm

Anton Bruehl

VOGUE'S CHRISTMAS PORTFOLIO

WHAT to give for Christmas and how to give it! These questions are almost upon us, but, before they become problems, Vogue is ready with ever so many answers. There are presents for every one—from a small boy to his fastidious uncle or a little girl to her luxurious aunt—illustrated on the following pages (to say nothing of coming issues), and, if you read on, there are still other suggestions by the dozen. As to how to give them, the photograph on this page has some really new ideas. Suppose, for instance, you are giving some fortunate person a trip, why not cut a steamboat or an engine out of gay cardboard and tie it to the tree? The idea has endless possibilities which each reader may work out for himself. The tree shown in the photograph, for instance, is trimmed with a variety of suggestions, and you may find out more about them by studying this portfolio of gifts. Or, if the present is available in more concrete form, its charm is doubled by such decorative wrappings as those under the tree.

But there is still the gift to be decided upon, and making the punishment fit the crime is as nothing to making the Christmas present fit the purpose. There ought to be a correspondence school offering a course in "The Christmas Present—To Whom To Give It." Of course, we

New wrappings in gay colours make the packages under the Christmas-tree infinitely tempting. •Two of these, the one at the lower left and the one in the centre, with orange and black horses, are wrapped in printed cellophane; from Dennison. •Several others are tied with the new paper tapes with patterns of stars, polka-dots, and reindeer in red and white; from Stern and Lord and Taylor. •The very decorative papers are in delightful colourings; from the Washington Square Book-Shop, Wanamaker, Lord and Taylor, Stern, Macy, the Literary Lobby, and East End Books

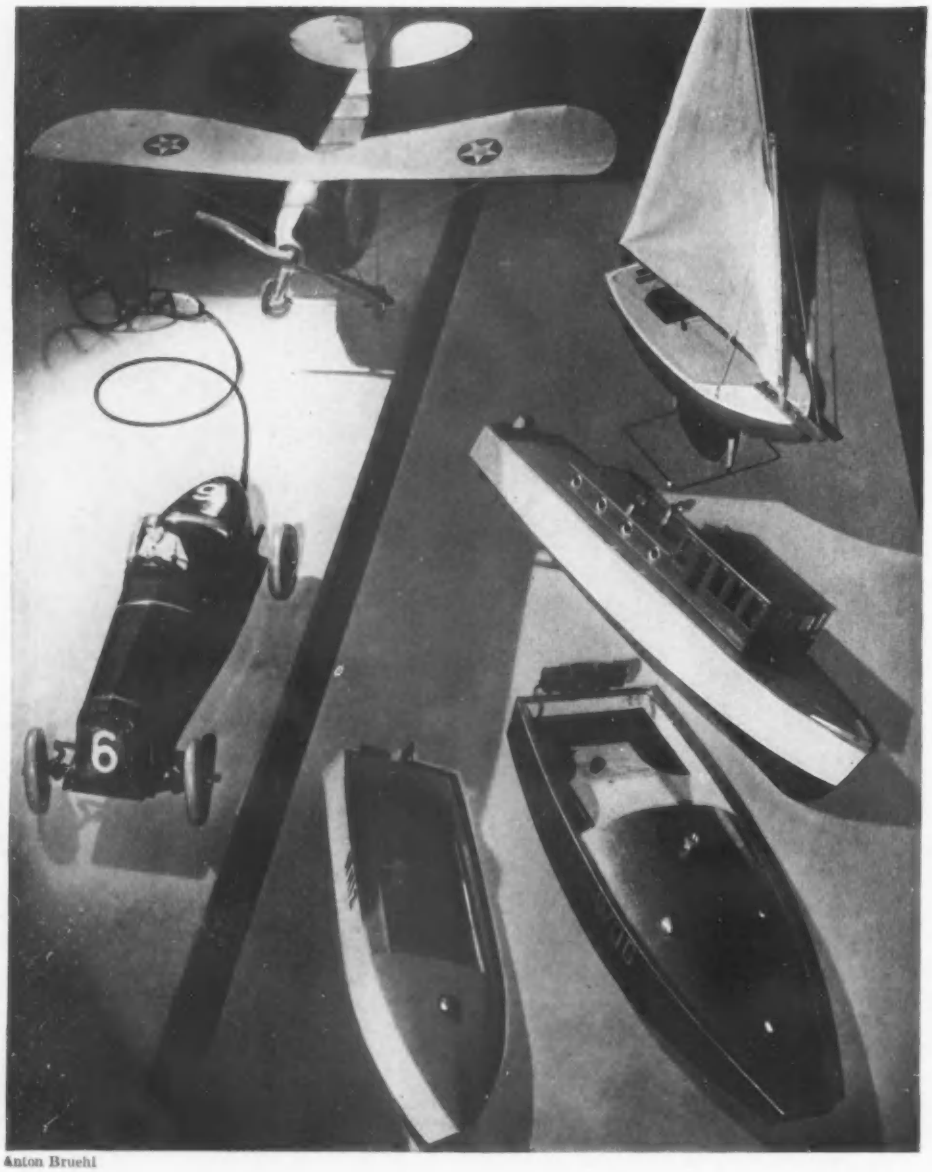
all know enough not to give an artificial diamond hat ornament to our ancient aunt who still keeps a brougham in town, nor yet a set of Bacon, handsomely bound, to our younger and more frivolous niece. Such elementary intuition comes at birth. Yet even the most psychic of us sometimes makes dreadful mistakes when a particularly obscure problem in present-giving offers iteslf. If there were such an excellent thing as a correspondence course to guide the faltering giver's steps, thousands of worried choosers and relieved recipients would rise up and call it blessed the day after Christmas. Such a course would combine concentration exercises with training for the imagination and would offer, in no uncertain forms, a few terse do's and don'ts. But Vogue graduated with honours long ago from the justly famous school of experience, and so, for the sake of countless tyros, it offers the following suggestions.

In every one's Christmas list, there are bound to be some names of those delightful people who "have everything." Around Christmas time, one finds, however, that one loves them a little less, after hours spent in fruitless attempts to think of presents that will please them—the necessities they do not need, the luxuries of which they have long since availed themselves. Clearly, the only gift to give these ever-charming, but ever-difficult people is the super-sophisticated present. For such persons, a Japanese print is ideal. The Japanese in their art long ago reached the pinnacles of sophistication, and a folio of their prints makes a present to excite the sated tastes of the veriest *précieux*. Examples of the works of the finest Japanese artists can be obtained singly or in sets at Yamanaka's or at the gallery of Kano Oshima, which is on East Fifty-Seventh Street.

Another principle to be applied in finding a present for the woman who already has all that her heart can de- (Continued on page 126)

Anton Bruehl

•The blue wooden breakfast tray (top) would make a charming gift; Stern. The breakfast set is of cream china with a platinum border; the tumbler is modernistic in shape; Stern. Blue linen napkin and flat silver of attractive design; Macy. •The black wooden tray (centre) is very unusual; Rena Rosenthal. The shaker is silver; the glasses have black bases; Lord and Taylor. Fringed napkins; Macy. •The silver tray and coffee service (bottom) are part of a modern set; Lord and Taylor. The coffee-cups have a design in red on white; Macy. The spoons are particularly graceful; Stern



Anton Bruehl

TOYS THAT REALLY GO

For the air-minded is the model airplane with silk wings: beside it is the "Lark," a Cape Cod racing boat; from Boucher. Next comes a French racing motor; F. A. O. Schwarz. The motor cabin cruiser anchored below the "Lark" is the "Shark," while the other members of the fleet are the "Polly Wog," an outboard motor, and the "Whiz," a racing motor-boat; from Boucher

FOR A LITTLE GIRL

The doll has a most childlike expression and is dressed like a real little girl; Playland. The very elegant suite of rooms consists of a Chippendale dining-room complete from sideboard to screen, a bedroom in mahogany with a four-poster bed in gay chintz, and a library with a fireplace, bookcases, telephone, and other comfortable features; F. A. O. Schwarz. The book in the lower corner is "The Story of Woofin Poofin;" from Dutton's

TOYS THAT REALLY GO

TOYS are so fascinating to-day that their rightful owners sometimes suffer in consequence. The older members of the family—and the masculine half are the worst offenders—are very apt to take possession of the new playthings, while Tommy and Nancy pipe out vain protests. But who could resist the charm of little model boats and motors and airplanes that really go? The airplane in the photograph flies and flies well, as all users of the rubber-band motor will agree. Motor No. 6 has a way of out-speeding the latest record of the tracks. A good stiff breeze is all that the *Lark* needs to send it off at a speed that Sir Thomas Lipton might well envy, while the *Shark* and the *Polly-Wog* are run by Sterno instead of by Diesel engines. The *Whiz* has a spring motor. As for the furniture, even the most exacting of interior decorators would approve these perfect copies of old pieces. The little library bookcases with their broken arch tops, the Chippendale sideboard, the tilt-top table, the andirons—all would move them to admiration, while even those who know not Sheraton from Mission would be enchanted with the wood basket and the telephone stand and the cigar stand. You don't have to be a child to enjoy any of these, but, perhaps, it would be just as well to add that the children, as well as the grown-ups, love these toys, too. And a hint to wise mothers is that, with such toys as these, the rainy days of 1930 become an attraction, rather than a distraction.

Anton Bruehl

GIFTS FOR A LITTLE GIRL

GIFTS TO A MAN'S TASTE

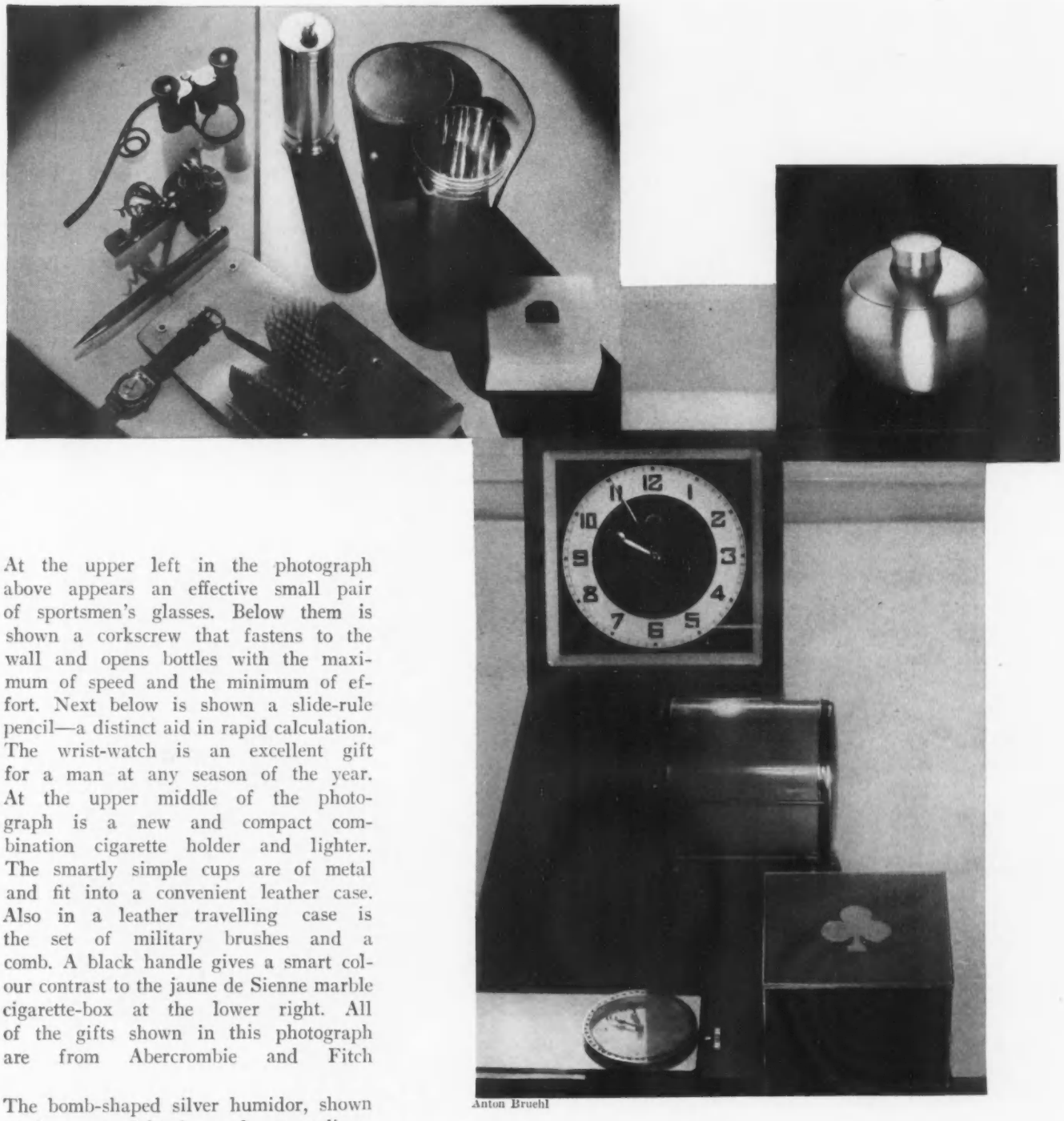
The winged ornament for a motor radiator, shown at the upper left, gives a striking feeling of speed; from Nil Melior

The amusing china boxing figures are really decorative decanters in disguise; from Abercrombie and Fitch

Very useful is the square glass flask in a natural calfskin case; from Finchley

Appealing ivory dogs stand guard on the ash-tray, enamel cigarette box, and match-box in the photograph below; from Tripler. The same photograph illustrates a black enamel ash box with a cigarette rest; from Brooks. At the right in the picture are three cigarette-cases—two, at top and bottom, of black enamel and German silver, from Brooks, and one, in the middle, of black lacquer and gold, from Dunhill. At the bottom of the photograph is shown an excellent example of that ever-welcome gift, a wallet. This one is of black pin seal, gold mounted and with a diagonal strap to hold bills firmly; from Tripler

Anton Bruehl



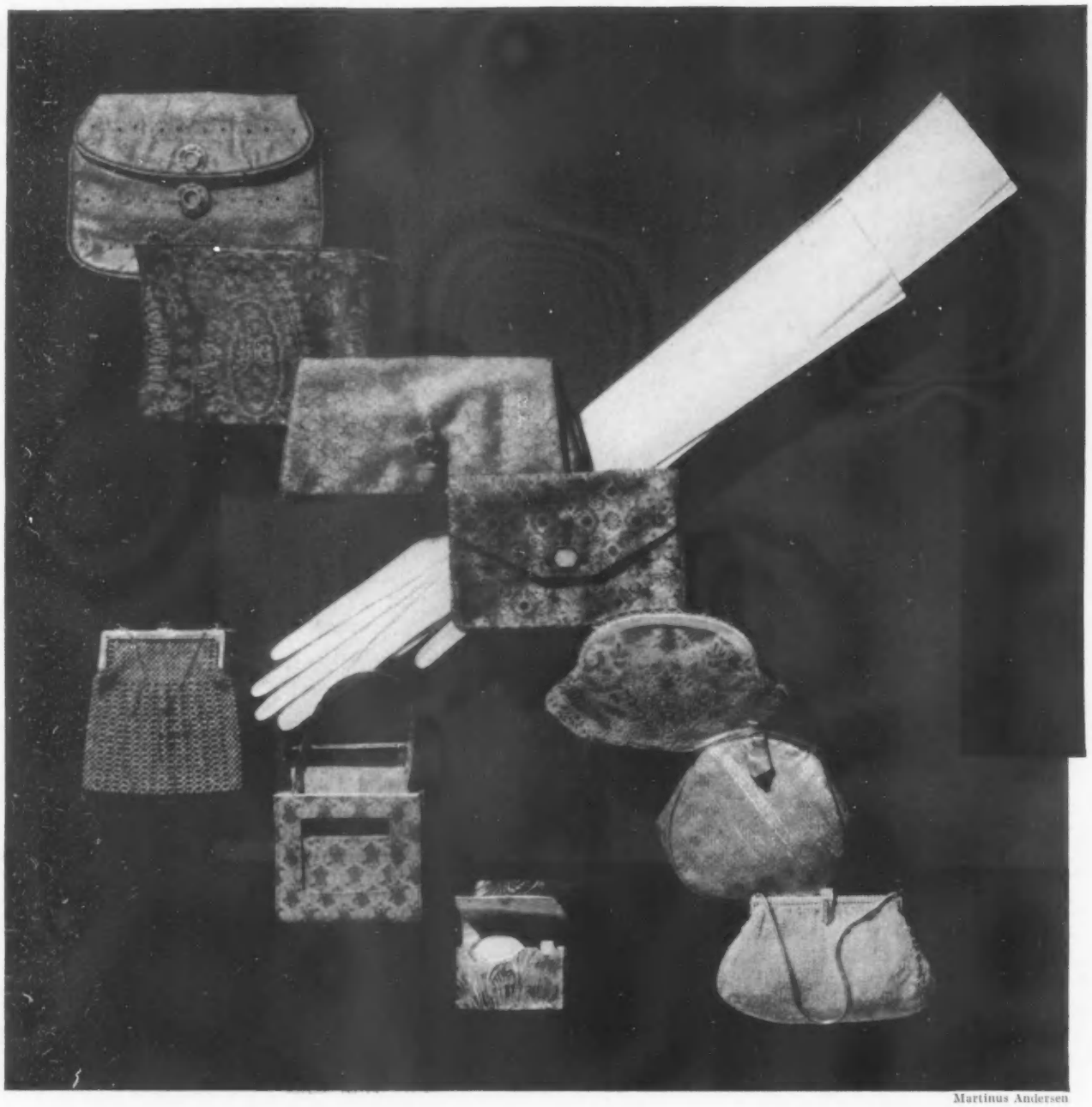
Anton Bruehl

FOR GENTLEMEN AND SCHOLARS

At the upper left in the photograph above appears an effective small pair of sportsmen's glasses. Below them is shown a corkscrew that fastens to the wall and opens bottles with the maximum of speed and the minimum of effort. Next below is shown a slide-rule pencil—a distinct aid in rapid calculation. The wrist-watch is an excellent gift for a man at any season of the year. At the upper middle of the photograph is a new and compact combination cigarette holder and lighter. The smartly simple cups are of metal and fit into a convenient leather case. Also in a leather travelling case is the set of military brushes and a comb. A black handle gives a smart colour contrast to the jaune de Sienne marble cigarette-box at the lower right. All of the gifts shown in this photograph are from Abercrombie and Fitch

The bomb-shaped silver humidor, shown at the upper right, is novel, commodious, and extremely decorative; from Heather's

The desk clock at the top of the long photograph is a striking model made of black bronze; from Abercrombie and Fitch. Below it is a red enamel barrel cigarette box that would add a brilliant note of colour to any table upon which it stood; from Tipler. A square cigarette box, also of red enamel, comes next; from Tripler. The "rear-vision" mirror with a watch at one end is a useful novelty for the motorist; from Abercrombie and Fitch



Martinus Andersen

BAGS OF BROCADE

RICHLY woven brocades and tapestries—masterpieces of both modern and ancient looms—are the most chic fabrics for evening bags, and surely no Christmas gift could be more distinguished.

At the upper left is shown a rust-and-gold brocade purse fastened by a diamond ornament; from Bendel. A slide closing in a formal rôle is shown on the next bag, a soft envelope of gilt brocade; from Miss Penn. A new oblong shape characterizes the third bag, of gold-and-rose brocade with a coral-and-green ornament; from Bendel. A rare square of Persian brocade in gold and green is used for the fourth pocketbook, with a crystal and imitation emerald ornament; from Bendel. Beauvais embroidery on beige velvet fashions the fifth; from Bergdorf Goodman. The sixth in this group is of finely striped gold-and-pink brocade with a gold frame and carnelian clasp; from Bergdorf Goodman. The all-over pearl bag is from Lord and Taylor.

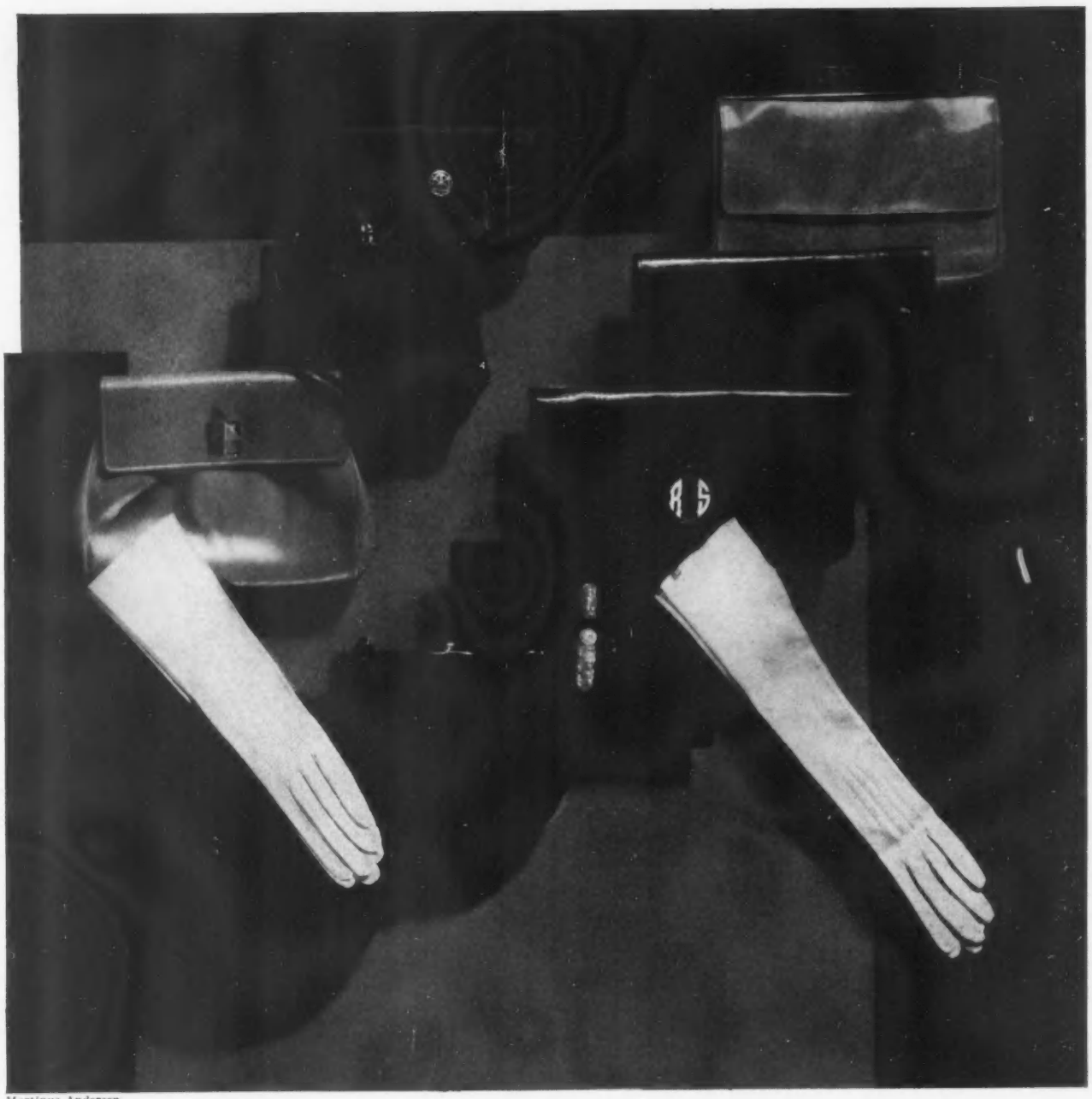
The top bag in the group of three is of turquoise-blue beads; from Saks-Fifth Avenue. The brocade bag has an adjustable mirror and handles; from Bergdorf Goodman. The red-and-white brocade case has gold corners and holds a vanity-box and lip-stick in red and white enamel; from Udall and Ballou. The long white gloves are from Bonwit Teller

PRACTICAL PRESENTS

THE hand of fashion clings to the handle-less envelope type of daytime purse, and the puzzled Christmas giver could not err in deciding upon such a gift. The black satin bag for afternoon, shown at the top of the group of three, has a round mounting of marquisite; from Wanamaker. The flat-bottom pouch bag of black suède, shown second, is mounted with jade; from Altman. Red hide leather proves a colourful medium for the third bag, the fastener of which is gold; from Nat Lewis. The beige suède gloves, from Bonwit Teller, are an inch or two longer than heretofore and are an ideal gift for the fastidious woman.

Chanel's chenille beret, accompanied by a chenille bag to match, is an amusing set and may be obtained in black, tête de nègre, brown and other colours of the season; from Saks-Fifth Avenue.

At the top of the second group is a bag of natural coloured leather with a broad frame of tortoise-shell; from Bendel. The tête de nègre pin seal bag, second from the top, has a flat handle on the reverse side; Saks-Fifth Avenue. Black and white initials mark the third bag, which is of saffran, a soft leather; Kurzman. The black antelope bag, with a jade ornament is from Bendel. The grey-beige suède afternoon gloves are from Bonwit Teller



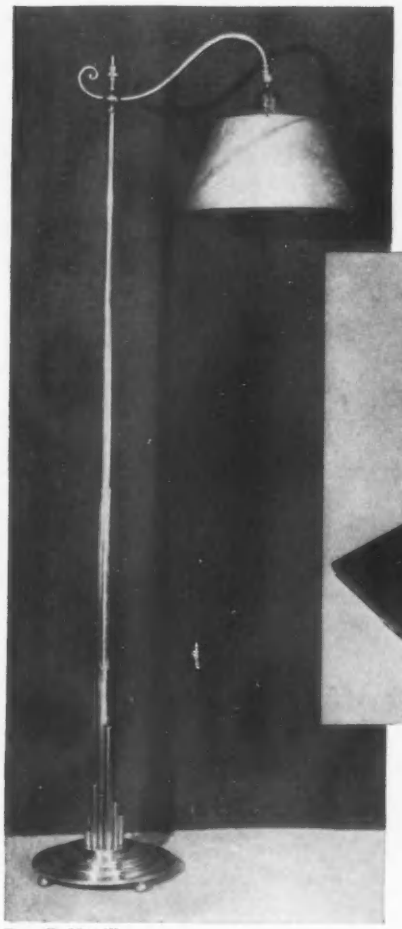
Martinus Andersen

Dana B. Merrill

•Five new playing-cards (upper left) include an English duck print, Brentano; a monogrammed design, Black, Starr and Frost-Gorham; two modern and one floral design, Abercrombie and Fitch. •Books to double the contract enthusiast's skill are Lenz's "How's Your Bridge?" and "Contract Developments" by Lelia Hattersley, from the Colony Book Shop; and "Contract Bridge" by Harold S. Vanderbilt, from Scribner's. •A silver ash-tray and lighter with an engraved contract score and two small gold cheque-books, from Cartier, are attractive suggestions. •New score pads (centre) include a refillable one, Stern; tablets for imprinting monograms and woodcuts, Altman; a contract pad, Cartier; and a purse-size metal score, Macy. •A maple card-table, from Stern, holds a long enamel bridge tray with four glasses, Rena Rosenthal; varicoloured cork coasters, Lord and Taylor; a pewter ash-tray, Stern; and a cigarette box that ejects cigarettes, from Brentano. •Round playing-cards from Altman

BRIDGE PRESENTS

•The modern influence in bridge tables is beautifully expressed in the mahogany table, shown at the top, which is attractive enough to be a permanent fixture in a room. Card drawers at each corner are a noteworthy convenience; from Lord and Taylor. •Another table that would be a charming Christmas gift is the collapsible one with an amusing map of Paris printed upon the top, which serves the double purpose of a fire-screen and a card-table; from Stern. •The bridge host or hostess would be a grateful recipient of the red lacquered chest, shown at lower centre, which holds eight packs and a score pad. It may also be had in other colours; Abercrombie and Fitch. •A bridge lamp that will throw sufficient light on a game is shown at the lower left, with a modern base and parchment shade; Lord and Taylor. •Bridge players will be impressed with the five playing-cards at the lower right. The floral, elephant, and deer designs are beautifully coloured; from Cartier. The charming cards shown second and fifth are imported from France; from Stern



Dana B. Merrill

At the upper left is a tweed suit particularly appropriate for the older woman. Green, grey, and black are combined in the tweed, and the collar and cuffs are of grey krimmer. A blouse of grey wool buttons onto the skirt; Wanamaker

The Callot dress at the upper right is made of black satin and has both graciousness and dignity. The waist-line, moulded high in back and accented by an enamel and strass buckle, slants in front to a point below the waist; Bergdorf Goodman

THE OLDER WOMAN AND THE NEW MODE

IF ever there was an unmitigated blessing for the older woman, it is the change in silhouette. But, as with some other heaven-sent boons, not every one recognized this at first, and those who should have been fairly carolling with joy over the fact that the mode at last was going their way were among the loudest mourners of the low waist-line and the very short skirt. Why this should have been seems strange when one considers that two more difficult styles for older women to wear would be hard to find. Habit, however, is strong, and, also, there was a popular superstition that the belt placed low on the hips and the skirt coming to the knees gave a youthful appearance. So it did—on a youthful figure. But few women preserve the slim lines of the twenties and thirties after they have passed the half-century mark. If they do, they are able to wear almost any frock they choose. In fact, a slim woman of sixty might wear many of the same models as her daughter, in less vivid colours, of course, and often of richer fabrics.

These suggestions, however, are for the older woman who is somewhat heavier in figure, at the bust or waist or hips or at all three. Her arms are probably larger, but her neck and back are often superb, especially if she carries herself well. Poise and dignity are hers by right, and she would be foolish indeed to sacrifice any particle of them for a falsely youthful air.

The low waist-line was most unkind to the woman who is broad through the hips. It focussed attention on the widest part of her body and made the rest correspondingly wide. Blouses had to be made at least seven inches bigger to be anywhere in proportion. And each season saw the hem-line creeping up an inch, so that stately grandmothers were innocently displaying their knees—and sometimes above—when they sat down. A third offending effect was that extreme tightness across the hips in back, giving what might be called a spanked look.

But, "*nous avons changé tout cela.*"

"At last," remarked the head of the made-to-order department of one of the large shops, "at last, women look like ladies." Not only do they look like ladies, but they look like much slimmer ladies, and ladies with much better figures. There is no suggestion of that boxed look. Longer and more fitted lines give a silhouette that is far more graceful and becoming—that is, provided that they have the proper foundation. For all women, and the mature woman above

Heavy coarse black net fashions the Lelong evening dress shown below, which has a bolero and gracefullength, amongother features to recommend it to the older woman; from Bergdorf Goodman

For the more formal daytime costume, nothing could be better than the black broadcloth suit shown above, trimmed with Persian lamb. With it is worn a white satin blouse knotted at the neck-line and waist-line; Bergdorf Goodman

The black velvet evening dress shown on the figure next to the left has a bolero jacket that falls in a flattering line at the back. There are points adding length and dignity to the skirt and an inner décolletage of flesh-pink satin; Jay-Thorpe

all others, need the new corsets, carefully fitted, as the basis of the 1930 wardrobe. Such a woman will be surprised to see how much better her figure and her frocks appear with this important aid to chic.

Once a woman tries on one of the new frocks with its higher waist-line and longer skirt, she appreciates the advantages of the new fashions and adopts them with enthusiasm. There are few "older women" styles created to-day. Many of the best models can be adjusted slightly at the waist-line and worn by a woman two or three times the age and size of the mannequin who originally shows it off. An obvious belt-line should be avoided, but the soft princesse bodice is very good. The woman who wears anything larger than a forty-two should have her clothes made to order, but any size under that can be fitted and fitted well in the large shops. Exaggeration is the main thing to be avoided—exaggeration of line and colour and effect.

The average length for daytime wear, this season, is from twelve to thirteen inches off the floor. For evening, there are ankle-length dresses, dresses with tiny trains, dresses with long trains, and dresses of varying length. All of these are excellent for the older woman. No one wears (Continued on page 108)

Very gracious is the black crêpe de Chine daytime dress from Vionnet, shown above. It is made on classic lines with a wrap-around tunic overskirt, and a higher waist is suggested in the blouse, which has a becoming scarf collar; from Best

The classic combination of black velvet and white ermine is used for the three-quarters length evening wrap shown on the figure next to the right, above. The collar is cut to suit the individual wearer; from Bergdorf Goodman

NEW PERFUMES FROM PARIS

CARON'S
"ACACIOSA"

LENTHÉRIC'S
"FORÊT VIERGE"

JEAN PATOU'S "LE SIEN"

MOLYNEUX'S "FÊTE"

IT is strange that anything so fleeting and elusive as the scent of drifting autumn leaves, the smell of rain-drenched sedge, should have the power to awaken in us the memory of some half-forgotten place, to recapture and make live again a whole series of events long past.

But these are stray and fitful impressions, not to be counted on when and where we want them. It is a good plan to have a few of them bottled and at hand. Like the genie in the fairy-tale, once out of the bottle, they have us pretty much at their will and can carry us into the future and into the past and over the Seven Seas.

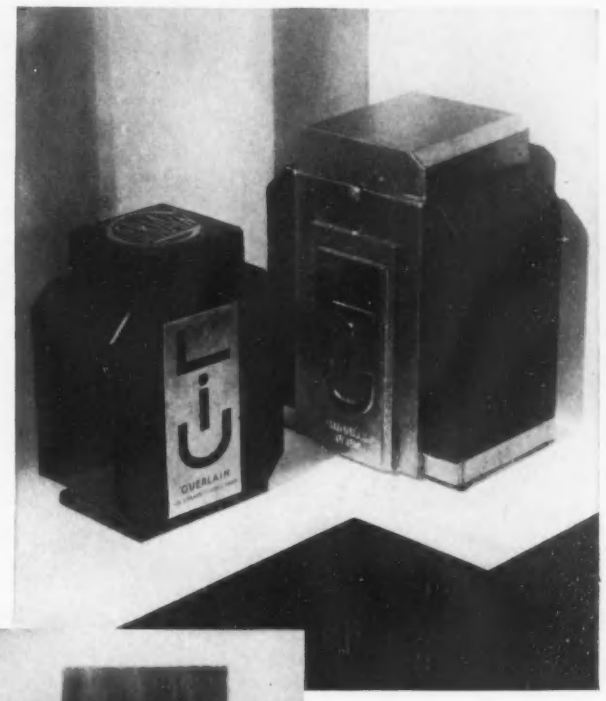
We can't be bothered, nowadays, with a perfume that depends upon one suggestion for its appeal. The perfume that conjured up the odour of the shy violet was all very well back in the age of innocence and unsophistication, along with the tune that prattled pleasantly about the shade of an old apple-tree. Now, we want overtones and undertones and a whole orchestration of fragrance. And it is not enough that these odours should be the ones we already love and know; our senses must be awakened to things undreamed of and at which we can only vaguely guess.

Some of the perfumes, today, seem to carry with them the fine things that tradition has brought them and yet strike a new note. Others are as unrelated to our previous experiences as modern decoration or jazz. But all, if they are to make a general appeal, must be keyed to our time. They must, as well, express our present feeling for elegance and restraint. For perfume is the very essence of the mode of to-day.

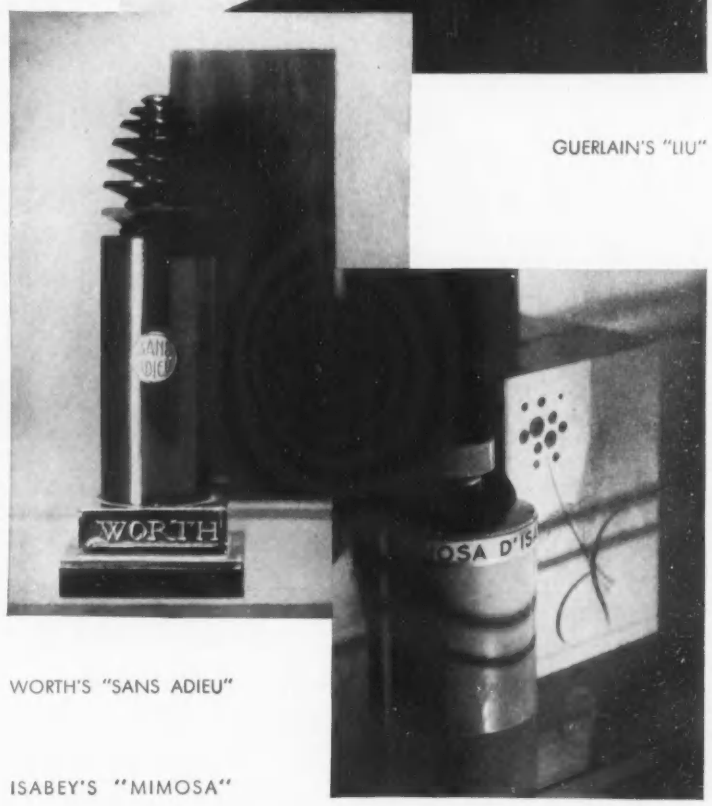
We use perfume because we like it. It is one of the good and pleasant things of life, and we are frank enough to-day to admit its delight and fascination.

D'ORSAY'S
"DUO D'ORSAY"

GABILLA'S "MINNE"



GUERLAIN'S "LIU"



WORTH'S "SANS ADIEU"

ISABEY'S "MIMOSA"

What we reveal about ourselves in our choice and use of perfumes is something to which we might well give some thought. The lack of discrimination revealed by the woman who touches off her heavy tweed outfit with a hothouse flower scent; the ingenuousness admitted by the woman who clings to violet—and nothing more; the fickleness exhibited by the woman who changes her perfume every day—each tells its own story.

The perfume houses, among them, keep all kinds of perfumes on their shelves—those that have been tried already and found good and those that are to be judged this year. Just which of these new perfumes will catch the public fancy is as difficult to foretell as the success of a new play. It is with only the very latest achievements of the great French perfumers that we are concerned here. They are varied in their appeal, but none can be dismissed lightly, and all have accents that are essentially of our time. They are bottled and boxed like jewels.

The ancient and honourable house of Guerlain has brought out a new perfume that has been christened "Liu." Guerlain didn't, at first, intend to call it "Liu." His chemists were trying to find a scent that answered to the name of "Fleur de Feu." Accidentally they stumbled upon a perfume that the family and friends of Monsieur Guerlain found particularly good. It has a delicate, but unmistakably Oriental tinge.

"Turandot" was being given at the Paris Opera just then, and the Guerlains named it for the hero, Liu. It is imprisoned in a squat little black glass bottle that sits in a black-and-gilt box like a diminutive Buddha in his shrine. This is shown in the photograph at the upper right on this page.

The Maison Worth has just launched a delicious new perfume called "Sans Adieu." This, too, is faintly exotic in scent, but very fresh and very much alive. It is beautifully put up. The bottle is a slim cylinder of emerald glass with an amusing pine-cone top, shown in the middle of the group of photographs at the right on this page. It fits in a silver-and-ebony base, over (Continued on page 114)

•Caron's "Acaciosa" is the newest of Caron's floral odours. It embodies the rich and haunting fragrance of the acacia flower. •Lenthéric's "Forêt Vierge" is a unique and subtle outdoor scent. •Patou's new sports perfume, "Le Sien," is fresh and invigorating. •Molyneux's perfume, "Fête," is gay, delicate, and very young. •"Duo d'Orsay" is a light, but satisfying chypre compound. •Gabilla's "Minne" is a sophisticated and rather spicy mixture. •Guerlain's "Liu" blends amber with a faint Oriental scent. •Worth's "Sans Adieu" is an aromatic and exhilarating mixture, faintly exotic, but fresh; exclusive with Franklin Simon. •Isabey's "Mimosa," a natural flower fragrance, especially delicious out-of-doors

COUNTRY CLOTHES FOR WINTRY DAYS

A very smart herring-bone tweed fashions this three-piece ensemble including a seven-eighths length top-coat half lined with chamois, a skirt, and a chamois blouse from Dobbs

Chanel uses purple-and-grey tweed for this sports ensemble. The long coat has a moleskin vest dyed a very dark purple, which adds both warmth and chic; from Bergdorf Goodman

Patou's useful trouser-skirted suit is of brown tweed. With it can be worn a silk shirt or a chamois blouse with a knitted collar and hip-band; from Saks-Fifth Avenue

Accessories for the country wardrobe are shown below. The blouse is of men's shirting in pale beige; Saks-Fifth Avenue. The brown felt hat wears a feather; Knox. The pigskin glove has an inner glove of knitted wool; the brown calfskin shoe is improved by waterproofing; both from Abercrombie and Fitch

THE day is past when, with a great creaking of trunk straps and heaving of boxes into vans, the American family, nationally speaking, departed from its house in the country promptly on the first of November, not to return till the birds gave warning that spring had come. To-day, the country place remains open throughout the winter, while the family scuffs happily and tweedily through brown November leaves or drives dog-carts to every meet in the vicinity.

Needless to say, this general winter exodus to the country calls for a special wardrobe. But this does not mean a bulky suit of jaded tweeds, suggestive of a meal sack, a cumbersome mackintosh, and a hat that has seen better days. The smart woman of to-day fits herself out for the country with a wardrobe as meticulous as to smartness and even more specialized than that which she chooses for the city. The requirements for this wardrobe for the country are that it shall combine good cut with warmth, slender lines with freedom of action, and durability with wearable qualities.

To be truly smart in the country, one must accustom oneself to a new set of standards. A country suit is not smart simply because it is made of a chic new tweed or has an intricate and flattering cut. Unless it is suited to its purpose, it misses its aim. It must have room in the skirt for long strides or even for running and climbing over fences; the coat must be free in the armholes and across the

This tweed sports cape designed by Chanel has innumerable country uses. The many seams radiating from the well-cut yoke give comfortable fulness; Abercrombie and Fitch

On cold days in the country, nothing is so useful as a fur-lined coat. This brown tweed model is lined with petchaniki, a flat soft fur, and has a beaver collar and cuffs; Gunther

Jane Regny designed this smart ensemble of beige tweed with a simple one-piece dress and a coat trimmed with a long collar of susliki fur—an excellent country model; from Bendel

The soft yellow chamois blouse at the top of the group is worn with the herring-bone tweed suit at the upper left on the opposite page; from Dobbs. Below it is a herring-bone tweed skirt with godets giving a circular movement and with a natural waistline; Abercrombie and Fitch

The smart sports hat, turned up at one side, is available in tweed or felt; Knox. The two gloves combine into one, as shown on the opposite page, and are of soft pigskin and knitted brown wool; the one-strap calfskin shoe may have a fringed tongue; Abercrombie and Fitch

shoulders, for vigorously swinging arms. Many a brilliant sartorial success in the way of a city suit would be a flat failure in the country.

Another important point is ability to withstand the weather. One's favourite coat for the city, even though it be of tweed, might be a sorry sight after a day spent in the wind and rain at a country race-meet. The firmest of material and the strongest of tailoring are necessary to give lasting qualities to country clothes. Harris, Donegal, or Cumberland tweed positively improve after exposure to the elements and keep both their shape and their misty, natural colours. Expense should not be spared on these tweeds. If they are of a quality that grows better with use, they are an economy in the long run.

The life of a country place calls for a great many clothes that are not for specialized sports. One needs them for walking, for standing in the rain at races, and for tramping about to look at the pigs—that Sunday morning institution. Suits, sweaters, skirts, and heavy top-coats are needed for wintering out of town, and these clothes are worn all day long. They are worn simply and without self-conciousness by the woman who knows, but with an assurance that can only come from wearing the ineffably right thing. Once she puts them on, she forgets about them, and there is no twitching of pleats or adjusting of belts, for self-consciousness is fatal to the wearing of country clothes. (Continued on page 114)

A very charming "Sunday night" costume is the sleeveless dress and jacket of pink-and-gold brocade shown at the left in the sketch; from Bruck Weiss. The costume beside it, a Goupy model, has a jacket and skirt of silver-and-white brocade and a tuck-in sleeveless blouse of silver net; from Lord and Taylor. The black velvet dress, designed by Chanel, is slightly more formal. The arrangement of the large bows in back gives great distinction. The scarf end thrown over one shoulder and the high-placed belt with a strass buckle complete a quaint, but modern silhouette; from Saks-Fifth Avenue. At the right is a black chiffon dress, designed by Ardanse, with a thin yoke and sleeves and glittering green stones and strass bracelets; from Bergdorf Goodman

THE SEMI-FORMAL EVENING FROCK

THE FROCK FOR AFTERNOON BRIDGE

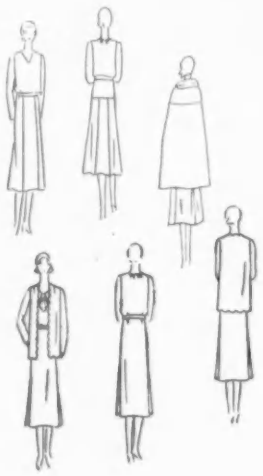
Blue, rose, and black striped pompadour silk, reminiscent of upholstery silk, fashions the blouse of the frock at the left—a costume that is very unusual and formal enough for any afternoon occasion. The skirt with a flare in front is of black satin, and a narrow belt is tied at a high waist-line; from Jay-Thorpe. The costume shown in the centre, copied from Yvonne Carette, has a jacket and skirt of black velvet brocaded in squares and a chiffon blouse with tucks, frills, green enamel buttons, and a green suède belt; from Chez Ninon. Paquin designed the frock at the right of fuchsia-red satin brocaded in a small gold pattern, with a bolero effect and very short sleeves—a model equally chic for afternoon bridge or informal evening wear; from Bendel

BLOUSE No. 5078—(Below, left) The metal cloth blouse is one of the brilliant successes for formal afternoon or Sunday night wear. This one has shirrings at the normal waist and a belt in back. The set-in sleeves have circular trimming. Designed for sizes 14 to 44

BLOUSE No. 5089—(Below, right and bottom) The old order of things is reversed this year, and satin blouses are as correct for sports as silk crêpe. These two models, with half-belts and two types of collar, may be of either fabric. Designed for sizes 14 to 44

ENSEMBLE No. 5087—Capes figure in the coat world this winter, as this tweed cape ensemble testifies. Jersey forms the lining of the cape; the skirt is six-gored; and a satin blouse expresses the new satin and tweed alliance. Designed for sizes 14 to 38

ENSEMBLE No. 5096—(Above, right) This dress of light-weight woollen is accompanied by a collarless jacket with a scalloped finish. The dress features an adjustable belt at the normal waist and a contrasting jabot and cuffs. Designed for sizes 14 to 44

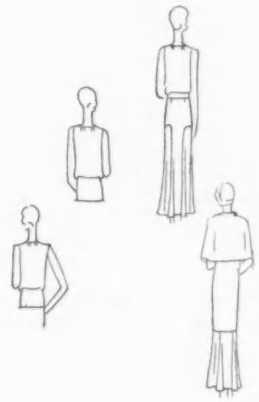


ENSEMBLES AND BLOUSES OF 1930

DESIGNS FOR PRACTICAL DRESSMAKING

BLOUSE No. 5090—A satin blouse that would be effective with an afternoon suit is this one, which features a shaped peplum that achieves the snug hip-line and high waist-line. Two bows, placed above a sectional front, add a becoming note. Designed for sizes 14 to 44

BLOUSE No. 5090—(Above, right) With the formal suit of velvet, this blouse is charming when interpreted in metal cloth. The peplum is shirred in front, a group of shirrings softens the neck-line, and the straight sleeves have an interesting finish. Designed for sizes 14 to 44



ENSEMBLE No. 5086—The velvet ensemble is unsurpassed for afternoon chic, and this model includes a one-piece dress and a cape coat. The dress has the new high waist-line, fitted hip-line, skirt flare, and a vestee and jabot of lace. Designed for sizes 14 to 44

ENSEMBLE No. 5086—(Above, right) This view of the velvet ensemble shows the finger-tip length coat worn with the one-piece dress. The postilion cape attached to the collarless coat is an important fashion point. The sleeves are set in. Designed for sizes 14 to 44

EVENING FROCK NO. S3388—Heavy net is a very smart fabric for evening, this year, and particularly charming is this frock with a normal belted waistline and a spiral circular flounce. Designed for sizes 14 to 40

FROCK NO. S3387—Silk crêpe stands first in daytime chic in such frocks as this with a circular side skirt section, a graceful scarf collar, and belt tabs accenting the normal waist. Designed for sizes 14 to 40

FROCK NO. S3386—Here is a new version of the princesse silhouette. It is made of velvet and has double circular tiers in the skirt, a tied collar, and double circular cuffs. Designed for sizes 14 to 42

FROCK NO. S3385—Typical of the new mode is this flat crêpe dress with an applied shaped band suggesting a bolero and godets in the skirt. A tie falls from the shoulders in back. Designed for sizes 14 to 40

DESIGNS FOR PRACTICAL DRESSMAKING

SPECIAL DESIGNS SHOW THE GRACE OF CIRCULAR FULNESS

You can keep YOUR skin LOVELY as THEIRS

by using this famous 3 step Woodbury treatment

"A DEBUTANTE *has* to have a good skin. That is why I never use any soap but Woodbury's on my face."—Natica de Acosta, *prettiest debutante.*

1 Wring a cloth from hot water and hold it against the face to open the pores.

2 With tips of fingers work a rich, antiseptic lather of Woodbury's Soap and warm water well into the skin to dissolve all dust, powder and rouge. Wash away with clear, warm water.

3 Rub a small piece of ice lightly over the face to close the pores and tone up the skin. If your skin is very thin or dry, do not use ice but substitute a dash of cold water. Apply Woodbury's Cold Cream, massaging it well into the skin with an upward and outward motion. Leave on overnight, to keep your skin soft and vital.

"WOODBURY'S has a special delicacy and mildness I've never found in any other soap."—Mrs. George Franklin Hester, *most beautiful young wife.*

THESE beautiful types were chosen from thousands of entrants in forty-eight States as the loveliest, the most alluring Woodbury users.

What Woodbury's Facial Soap has done for them it can do for you.

Whatever the condition of your skin is today—if it is excessively oily, or rough and dry, or if blackheads and blemishes embarass you — do not be discouraged. Your skin is constantly changing—old cells are being replaced by new ones. Let Woodbury's make this new skin what you want it to be. Let it make *you* more attractive, more desirable.

Get a cake of Woodbury's today and give your skin the famous Woodbury treatment described above. This treatment was developed by a celebrated skin specialist after years of experience in treating all types of skins. It cleanses and stimulates the skin just as the beauty treatments of the famous salons do. Follow it faithfully and watch your skin gain in clearness, suppleness and fineness of texture until you, too, possess "a skin you love to touch"!

"WOODBURY'S leaves my skin refreshed, invigorated — deliciously smooth."—Julia D. Evans, *most beautiful woman in the arts.*

"IT'S TERRIBLY HARD to keep your face clean in Chicago. Woodbury's is wonderful for cleansing; it leaves your skin so deliciously soft and smooth. We *love* it."—Lois V. Dodd and Helen E. Dodd, *prettiest co-eds.*

"WE THINK WOODBURY'S is marvelous. It surely helps to keep your skin lovely and smooth."—Lolita Gladys Gelpi, *loveliest sub-deb.*

The Andrew Jergens Co., Cincinnati, O.

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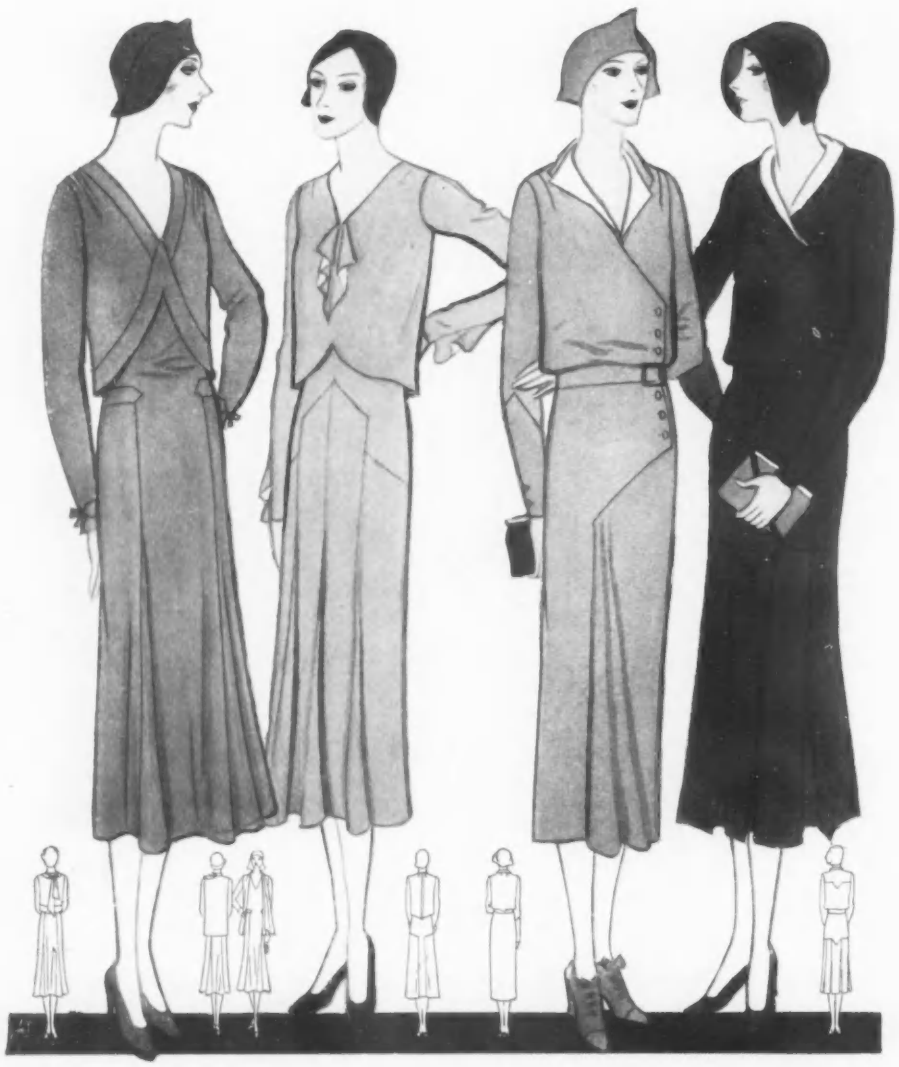
Six most beautiful Woodbury users chosen by John Barrymore, F. Scott Fitzgerald and Cornelius Vanderbilt, Jr.



DESIGNS FOR PRACTICAL DRESSMAKING

ENSEMBLE No. 5085—A jacket with an adjustable scarf accompanies this silk crêpe dress (upper left), forming a jacket suit. An applied band simulates a bolero on the dress, and the flared skirt section joins the bodice at the sides. Designed for sizes 14 to 42

FROCK No. 5083—The importance of the bolero can not be overemphasized this season, and the flat crêpe frock (next to left) shows an excellent type. The flared sections at the centre front and side back stress the new silhouette. Designed for sizes 14 to 42

FROCK No. 5082—That tailored simplicity has not disappeared from fashion is evident in the light-weight woollen frock shown next to the right, above, which has the new long skirt. The collar is of piqué, and a godet lends skirt fulness. Designed for sizes 14 to 44

FROCK No. 5084—Lines of grace distinguish the wool crêpe frock at the upper right, which features a box-pleated skirt joining a fitted hip yoke, a natural waist-line, a blouse yoke that echoes the skirt yoke, and a satin collar. Designed for sizes 14 to 40

EVENING FROCK No. 5088—The fluid, floating silhouette has a youthful exponent in the chiffon princesse frock at the right. Shaped drapery falls in uneven lengths, achieving the smart irregular hem-line. A tied scarf cascades in back. Designed for sizes 14 to 40

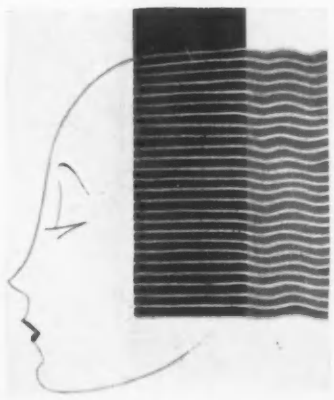
LONG LINES AND BOLEROS

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns shown in this issue are given on page 142

FOR THOSE FEW NEW INCHES

A eugène *permanent wave*

The skilled hairdressers who cater to the rewave demand, use the ingenious Eugène Rewave Sachet to avoid double-waving the remains of your last permanent. They strictly confine the new wave to *those few new inches* of the new straight hair.



TO you, who knew the comfort of a Eugène wave last summer, we suggest——a Eugène wave this fall!

For your last permanent wave is growing out as the new straight hair grows in. Formerly there was nothing to do but wait for the old wave to disappear, but now delay is unnecessary. You can enjoy the comfort and convenience of Eugène-waved hair in all seasons, all climates, *forever*—by getting two or three Eugène permanent waves a year.

Be sure your permanent waver uses genuine Eugène Rewave Sachets—two to three dozen of them for each rewave. Prices are the same or slightly higher than for first waves. Write for a list of Eugène wavers in your vicinity and a free copy of *The Eugène Beauty Book*. Eugène, Ltd., 565 Fifth Avenue, New York City. London, Paris, Berlin, Sydney.

© Eugène, Ltd., 1929

Here is a test that will prove to you that your skin can feel soft as a baby's

SWISH a few handfuls of LINIT in a basin of warm water; then wash your hands, using a little soap. Immediately after drying, your skin will feel soft and smooth as rare velvet.

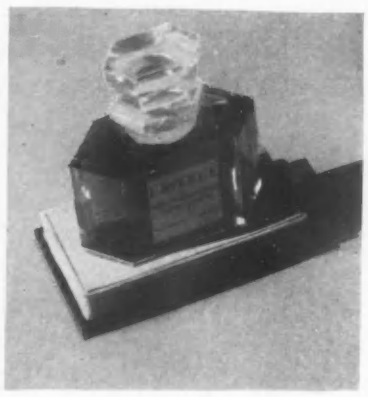
THIS test is so convincing that you will want to use LINIT in your bath. Merely dissolve half a package or more of LINIT in your tub and bathe as usual. A bath in the richest cream couldn't be more delightful or have such effective and immediate results.

After this bath, the exquisite softness of your skin is due to a thin layer of LINIT that is left on the skin. This invisible thin "coating" of LINIT harmlessly absorbs perspiration, eliminates shine from the skin and in cases of irritation is most soothing.

LINIT is so economical that at least you should give it a trial. Let results speak for themselves.

LINIT is sold by your **GROCER**

THE BATHWAY TO A SOFT, SMOOTH SKIN



(Left) Saks-Fifth Avenue has introduced a distinctive perfume made in France and known as "L'Avenue"

ON HER DRESSING-TABLE

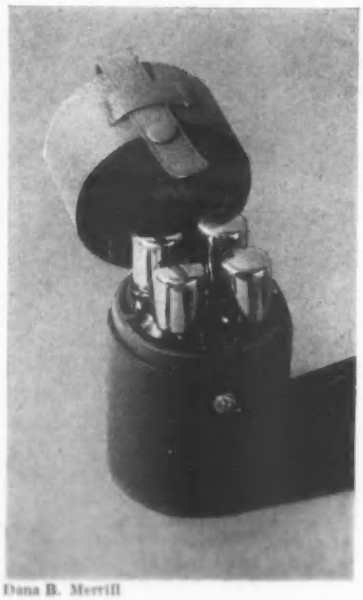
WITH the approach of the holidays, every new item of beauty that is introduced has double significance. Not only is it important in itself, but it usually appears in the guise of an attractive gift. The most recent innovation in the Molyneux series is such an item, a vanity-case of chromium, a chic, thin square that is a perfect complement to the Molyneux lipstick, which has been a favourite choice of smart women ever since its introduction. Aside from the distinctive shape and appearance of these accessories, the chromium metal neither nicks nor tarnishes, and all that one need do to ensure a completely new finish is to polish it lightly with a handkerchief. The lipstick, vanity-case, and a one-ounce bottle of any of the Molyneux fragrances are packed in a grey suède box that makes a pleasant holiday suggestion. Another amusing gift of this type, and one that is sure to be a happy choice for the woman who entertains extensively, is a set of three perfumes in small bottles in a grey suède standard that may be placed upon the guest-room dressing-table, for the choice of the guest.

The same perfumes are carried throughout the nine shades of the Molyneux face powder, the fine and very lasting dusting powder, and the bath salts, all of which are packed in France in a most distinctive manner. The "Fête" soap is delicately scented and possesses excellent lathering qualities, a characteristic most to be desired in soap, and the Molyneux atomizer has proved so eminently satisfactory in its practical working that it has been introduced in a double size for those who wish bigger and better quantities. All of the Molyneux perfumes and preparations are available in the large shops throughout the country.

A NEW POWDER PROCESS

Helena Rubinstein has perfected a new process in making her powders that includes two new ingredients intended not only to beautify, but to benefit the skin, as well. This process extends throughout the various Rubinstein powders, and, by way of introducing it in several of the new shades at one time, one of the holiday items from Madame Rubinstein is a double vanity-case with compact rouge and a sifter section for loose powder. The case is square, in silver, black, and red or in plain silver with a modernistic motif, and in the box with the vanity-case are six small boxes, each containing a different shade of powder, ranging from natural through gipsy tan. Thus, one may select a shade according to the time of day or night or the costume and insert a bit of the chosen powder into the sifter section. Another unique item from this versatile specialist is an oblong triple vanity-case with a cigarette-case holding five cigarettes that exactly duplicates the vanity in colour and size. The design on these cases is in vermilion and black in modern fashion, and the vanity-case contains rouge, powder, lipstick, and a mirror. The vanity may be purchased alone, if one prefers, but the cigarette-case is available only in the set, which is packed in an amusing modernistic box. These items are obtainable in the many shops that sell Madame Rubinstein's products.

Cleansing oils are coming into their own to-day in the field of desirable beauty preparations, and especially from the point of view of the woman whose skin has a tendency toward dryness. The most recent one to enter the ranks is Marie Earle's Perfection cleansing oil, a delicately perfumed liquid that penetrates into the pores and has the excellent faculty of soothing the skin, as well as cleansing it. This same house offers a new bath perfume, a pleasant liquid that both softens and perfumes the bath water. One bottle contains a sufficient amount for twenty fragrant baths, and the perfume lingers upon the skin, instead of remaining behind in the bathroom. These preparations may be purchased in the Marie Earle salon or in many shops throughout the country.



Dana B. Merrill

These convenient bottles in a leather case keep liquids safe and available in transit; from Lord and Taylor

POSED BY NAOMI JOHNSON

DOBBS - Fifth Avenue - New York

NEW YORK'S LEADING HATTERS

The Dobbs CARLOTTA *... a distinctly new version of the draped hat — in the luxuriously soft* Dobbs *Revers Mole ... with the unusual detail exquisitely hand-needled. All head sizes in colorings for every preference!*

Exclusive Representatives for Dobbs Hats *in most of the Principal Cities*

JAYTHO
REG.

méchant mais charmant!

A very personal perfume — lingering, enigmatic, quick to adapt itself to you, the costume and the occasion. This is the undoubted reason for the success of Jaytho, the "wicked but charming" — the exclusive Jay-Thorpe French perfume . . in a few seasons the preferred perfume of many of our smartest patrons!

Jaytho Perfume — 7.50 and 15.00
Eau de Toilette — 6.75
Bath Essence — 8.00, Sachet 3.50
Face Powder — 2.50
Dusting Powder — 3.50

Jay-Thorpe
FIFTY-SEVENTH STREET WEST

THREE MODES IN THE NEW SPIRIT

JUNIOR MISSES' FROCK No. 5091 A tiered effect is given this velvet dress by an overblouse with inserts and a high belt. Designed for sizes 13 to 21

JUNIOR MISSES' FROCK No. 5091 The bolero has been omitted in this silk crêpe version, and a pleated collar added. Designed for sizes 13 to 21

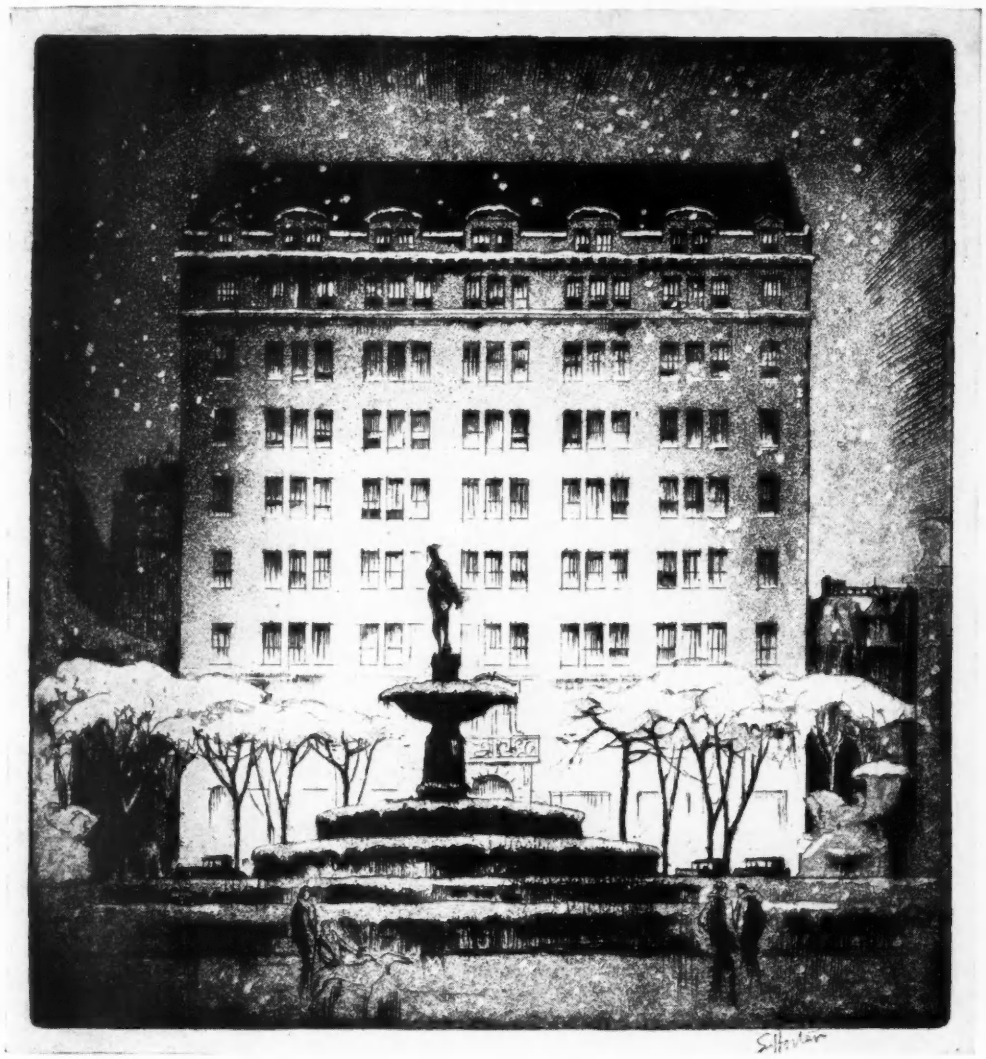
COAT No. 5098—(Left) A cape collar and longer length date this black broadcloth coat as new and smart. Designed for sizes 14 to 44

COAT No. 5097—(Right) This broadcloth coat has princesse lines, the longer length, a galiak scarf, and a high belt. Designed for sizes 14 to 44

☆

CHRISTMAS

ON THE PLAZA



WHEREIN

CHRISTMAS SHOPPING BECOMES DIFFERENT

Shopping at Bergdorf Goodman's for distinctive little feminine bibelots is a twofold satisfaction. Your gifts will have an air all their own, and in the exhilaration which exists exclusively on the Plaza, buying them is, itself, a smart thing to do.

Cut crystal modernistic toilet sets, $80... Revolving cigarette containers in velvet and jade, $16...Velvet and brocade cigarette boxes with jade inlay, $16...Velvet and brocade candy boxes with special metal lining, $18 ... French telephone cover in velvet with jade inlay. Very smart, $30 ... Viennese novelty book-ends. Something entirely new and chic, $120 ... New crystal jewelry. Necklace, $35. Bracelets, $30. Ring, $12 ... The new and attractive chain suede bag, $35...Prince Matchabelli's Duchess of York perfume (lilac) in coroneted bottles, $10, $18, $35 ... Day and night rouge compacts, as ingenious as they are useful, in black enamel, $3, $5 ... Special silk chiffon stockings with clocks, $2.50...Washable suede gloves, $3.95 up.

BERGDORF GOODMAN

NEW YORK

☆

For the southern season . . . new sports clothes, new chiffons, new versions of the classic Franklin sweater suit . . . This hand-knitted ensemble is in soft yellow with the design in brown and orange . . . A casual little brown chenille cap completes a costume typical of the Franklin collection for resort wear.

Mrs. Franklin inc.

NEW YORK
16 East 53rd Street
PHILADELPHIA
260 South 17th Street
CHICAGO
132 East Delaware Pl.
WATCH HILL
SOUTHAMPTON
BAR HARBOR
YORK HARBOR
PALM BEACH

FASHION IN YOUTHFUL TERMS

SUIT No. 3002—This small suit includes linen trousers and a dimity blouse with short, long, or no sleeves. Designed for sizes 2 and 4 years

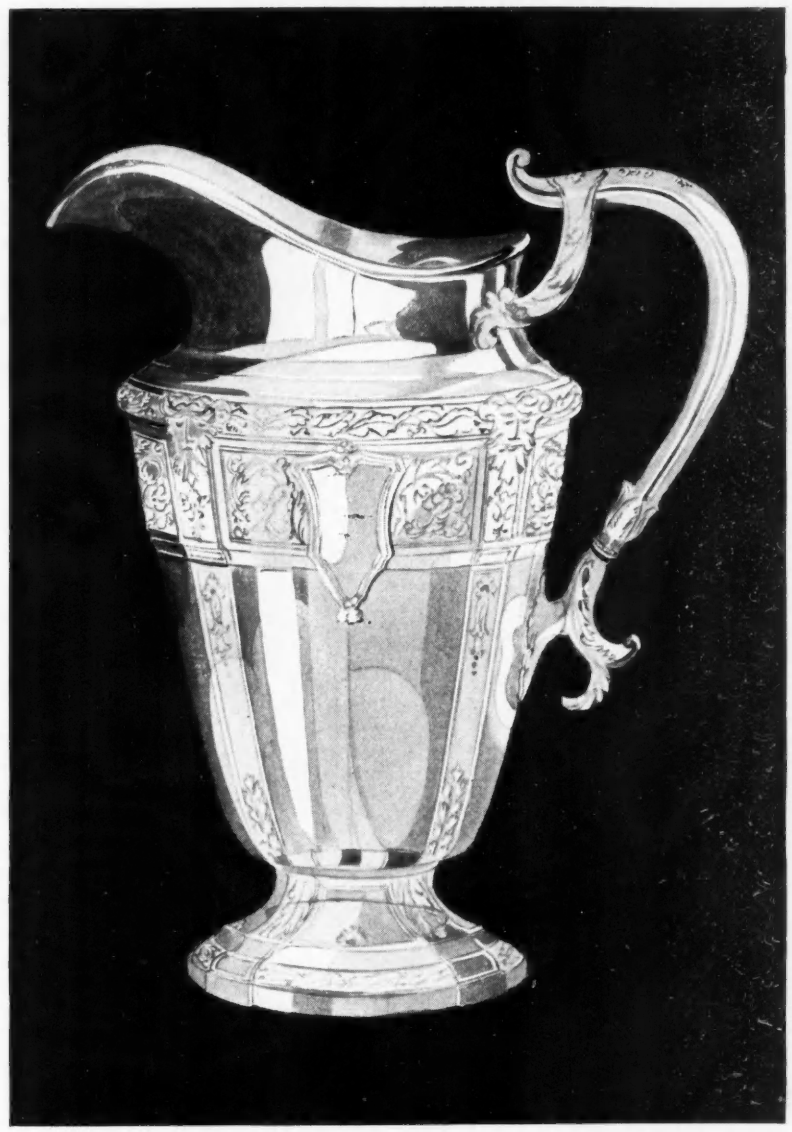
FROCK No. 3001—(Left) This handkerchief linen frock has puff sleeves and scalloping. Bloomers included. Designed for sizes 2 to 8

SUIT No. 3003—(Right) Linen is used for the trousers and blouse of this practical suit for a small boy. Designed for sizes 2 to 6

FROCK No. 3004—(Right) The shaped bolero and slightly fitted lines of this wool crêpe dress are new. Designed for sizes 10, 12, and 14

FROCK No. 3001—(Above) This is another version of the party frock shown above. It is of georgette crêpe with a cape. Designed for sizes 2 to 8

Whether it's a $5 gift or a $5000 gift . . . a silver key ring or a diamond dinner ring—this is the place you will find it. And the same high standards of skill and excellence of materials distinguish them both.



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BLACK STARR & FROST-GORHAM, Inc.

FIFTH AVENUE, CORNER 48TH STREET, NEW YORK · · · SOUTHAMPTON · · · PALM BEACH

Associated with SPAULDING-GORHAM, INC., *Chicago and Paris*

For when two establishments—each with such a record for brilliant craftsmanship and high prestige—elect to merge . . . great advantages result for the public. For a merger means volume, and volume means values. Discover this for yourself in your Christmas shopping at our new enlarged shop.

The Bag of the Month

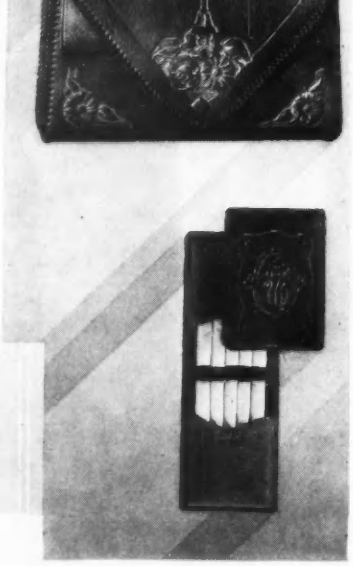
A GIFT SUGGESTION... FOR YOURSELF OR SOMEONE ELSE

TIME deals kindly with hand wrought things. That is why Cordova is the gift of gifts. Use and years add a lovely lustre and sentiment to its beautifully hand tooled leather, endearing it to its fortunate possessor as time goes on. Cordova is famous as the genuine hand tooled, hand wrought, hand laced leatherware... far different in authentic style and quality than cheap imitations embossed by machines with monotonous accuracy.

Your dealer knows and appreciates the intrinsic value of leatherware bearing the mark of Cordova. He will take justifiable pride in spreading his Cordova display before you for examination. See them at the better stores and jewelers. Or write for beautifully illustrated literature.

THE CORDOVA SHOPS, INC., BUFFALO, N. Y.

Makers of Bill Books, Cigar and Cigarette Cases, Desk Sets, Photo Cases, Overnight Cases, Key Cases, Toilet Cases, and many other creations in Leather



Cordova
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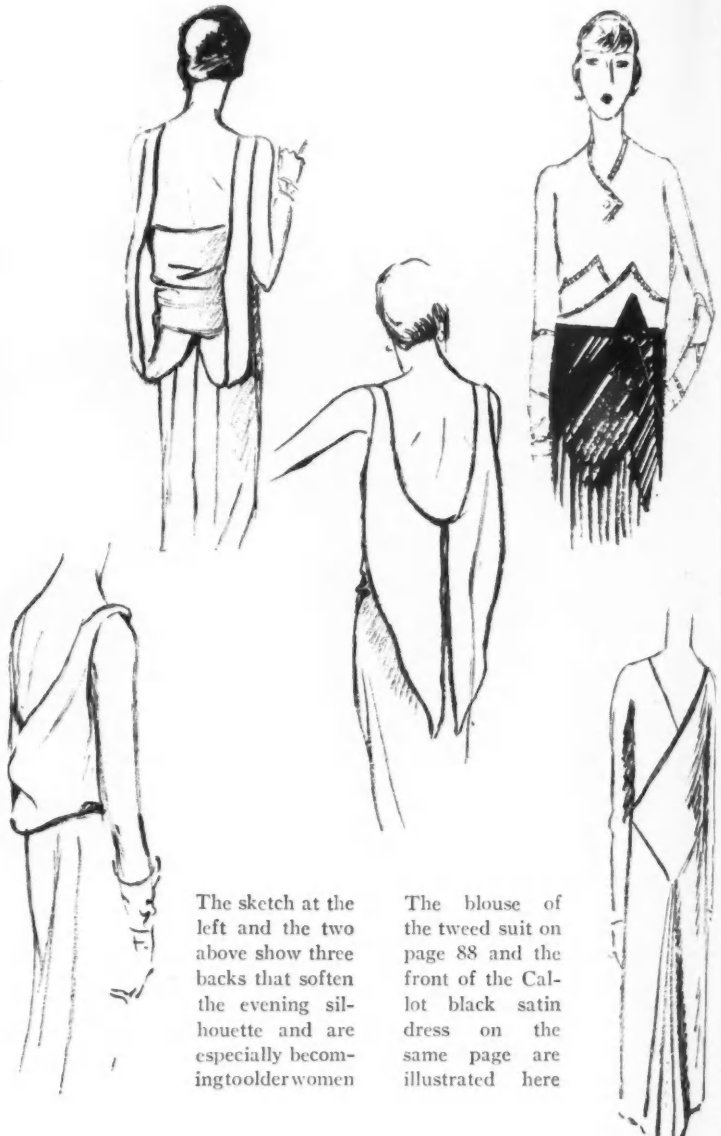


The sketch at the left and the two above show three backs that soften the evening silhouette and are especially becoming to older women

The blouse of the tweed suit on page 88 and the front of the Callot black satin dress on the same page are illustrated here

FOR THE OLDER WOMAN

(Continued from page 89)

a train so well as she, and for long this has been denied her.

The normal waist-line and the suggestion of the higher one, such as Vionnet favours, are other lines that are well suited to the older woman. There are many flattering details used by all of the dressmakers to make the lines less uncompromising. Even Patou has broken his fitted high waists in many instances by means of loose boleros, floating wings, and slightly bloused bodices. The tuck-in blouse also may be adjusted so that it gives a less hard-and-fast line. The blouse of the tweed suit shown on page 88 tucks in, but the skirt buttons onto it with a little point on the side, a most becoming feature.

The best daytime coat for the older woman is the long one or the one of seven-eighths length. Many fur coats are definitely being shortened to this new proportion. However, an uneven dress hem-line never looks well hanging below the coat. If you select a separate seven-eighths length coat, particular attention should be given to the choice of dresses worn beneath. If the dress frankly shows, it should follow the general outline of the coat hem and be in a colour to match. Vionnet's idea of putting a snap on any pointed drapery on an afternoon gown and fastening it up when going out is one solution. For evening, the three-quarters length wrap is a more practical choice than a long wrap, for women of all ages, this season. The extremely long wrap is, of course, very smart, but only a woman of unusual distinction can carry it off properly.

As for hats, while many women feel that the off-the-forehead style is one that can be worn only by the young and beautiful, there are variations of it that are most appropriate for the older woman. The use of the draped line on these hats that show the forehead makes it possible to adjust them to suit the wearer, and the uneven effects are generally quite flattering. Slanting lines, one-sided effects, unevenly flaring brims, and the manipulation of fabric are ways by which the older woman may have hats that are both becoming and in the present mode.

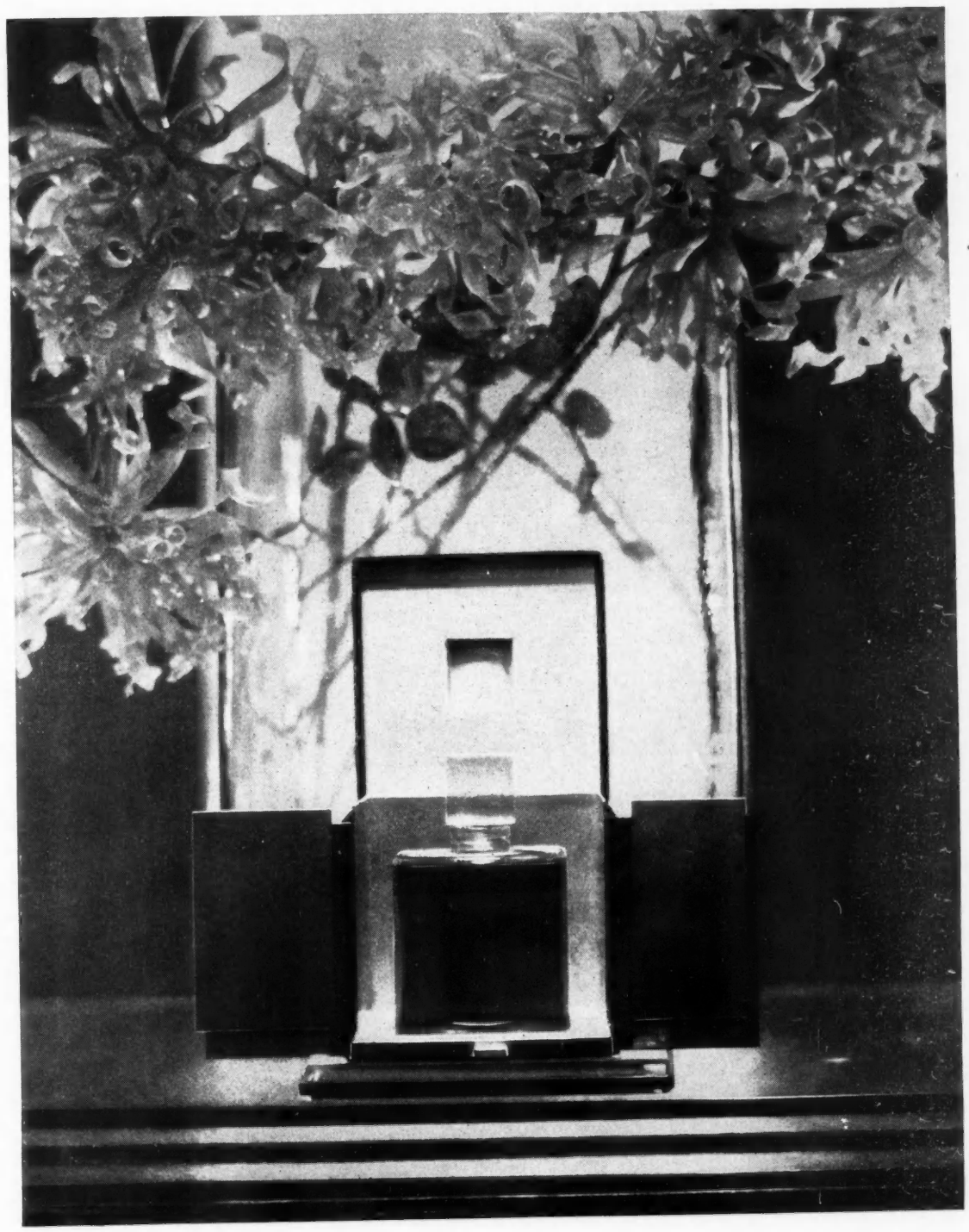
Black is always good for the older woman, and many wear it exclusively. It retains its classic chic and distinction year after year and is as good this season as ever. The older woman with brown eyes and fairly high colouring can wear brown becomingly, and it is one of the most successful colours this winter. The deep wine-reds are charming for older women, and so are the dark greens. Contrary to former customs, the dowager of today does not wear purple, which only makes her look older and larger. She relegates it to her granddaughter, who can wear the Irène Dana purple net evening dress, for example.

For the first time in years, the older woman has gone in for tweeds. That

(Continued on page 114)

THE FIRST CHRISTMAS GIFTS

the world ever knew were perfumes borne across the desert by three wise men



WITHOUT beauty, life would be a desert, trackless and empty.

Beyond the famous red door-way of the Elizabeth Arden Salon are gifts of beauty, for beauty. Perfumes which in their fragrant loveliness, symbolize the most beautiful of human relationships and moods.

Mon Amie Elizabeth — the perfect gift of a friend to a friend. L'Amour d'Elizabeth — the glory of love in fragrance. Le Rêve d'Elizabeth — the perfume of dreams. La Joie d'Elizabeth — the joyous ardor of life.

Delightful imported gifts personally selected by Miss Arden, with the same warmth of interest she would use in choosing them for her own friends. And the Beauty Box—filled with the loveliness which every woman longs for. Who could resist one of these perfect gifts from Elizabeth Arden! Could you?

Elizabeth Arden's Venetian Toilet Preparations are on sale at smart shops all over the world

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BOSTON: 24 Newbury Street
BIARRITZ: Arcades du Grand Hôtel, Place Clémenceau
PHILADELPHIA: 133 South 18th Street
SAN FRANCISCO: 522 Powell Street
CANNES: 3 Galeries Fleuries
WASHINGTON: 1147 Connecticut Avenue
LOS ANGELES: 600 West 7th Street
MADRID: Calle Alcalá 71
DETROIT: Book Building
ATLANTIC CITY: Ritz Carlton Block
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GLACÉLAV
GENUINE FRENCH GLACE KID GLOVES

100 Percent Washable In Hot Water

Made in France by the famous Buscarlet, creator of

KISLAV

for smart women in the fashion centres of the world, Glacélav Gloves supply the newest note in glove wear.

They come in new and beautiful shades, to harmonize with any ensemble.

Made In France Exclusively

DAVID & BLUM
INCORPORATED
84 MADISON AVE.
NEW YORK CITY

A classic for country wear is the cardigan sweater. This one of soft cashmere wool is available in various colours; Abercrombie and Fitch

The turtle-necked sweater is still popular as a sports accessory. This one is made of soft wool in bright yellow; from Abercrombie and Fitch

COUNTRY CLOTHES FOR WINTER

(Continued from page 93)

The clothes illustrated on pages 92 and 93 are all typical of the classic country feeling. The Patou divided skirt, at the upper right on page 92, is particularly interesting for the freedom it gives and the crisp look it lends to the hang of the skirt. It is an excellent example of the fact that the comfortable practical thing is the smart thing, as well, in this department of women's clothes. This skirt, of a type long worn by Englishwomen, would be admirable for a golfer.

COATS FOR COLD DAYS

The voluminous cape-like coat shown on page 93 would be an invaluable addition to any country wardrobe. The sort of extra wrap that is so often needed, it would last for years and go on many a walk or drive. The fur-lined coat has come more smartly into its own than ever and is at its best on wintry days in the country. The tweed on the outside of the fur withstands rain and snow more deftly than the fur, which sticks together and mats. Country fur coats are always useful, of course, and great care should be taken to choose models that are voluminous enough to wrap well around and fasten firmly both at the neck and the waist as a protection in bitter weather. These are especially useful as extra top-coats to wear coaching or tandem driving, when one is so often frozen to the marrow and needs every additional layer of warmth.

Plenty of extra tweed skirts are still another necessity. Tweed skirts and knitted sweaters are practically a uniform for all-day wear, and, after a walk, one is only too apt to come in with the hem of one's skirt soaked with rain. Another to change into is deeply appreciated at such moments. To wear with these skirts, the chamois blouse, illustrated on page 93 is a godsend. Besides being very smart, it is absolutely wind-and-weather-tight.

In addition to coats, skirts, and suits, the details of country dressing are of the utmost importance both to comfort and smartness. Delicate lacy lingerie looks all wrong under tweeds. For every-day wear, plain heavy crêpe de Chine underclothes cut on tailored lines are correct, with no more elaboration than a line of hemstitching. Slim bloomers are very practical, and, for cold days or when one will be exposed to the elements, such feather-light angora underwear as that offered by Bonwit Teller is smart and comfortable. At the same shop are short panties from Chanel, made of a tweed-like woollen and designed to be worn beneath a tweed skirt, in which one might climb a thousand fences in perfect security.

One can go far astray on stockings in the country! Sheer silk is absolutely out of the question. Ribbed silk and lisle, plain lisle with clocks, silk-and-wool, and all-wool make up the category into which one's choice must fall. The simpler shades and types should be adhered to, for, while a plain rib is very attractive, fearful misfortunes in the way of loud plaids or horizontal stripes have too often been seen adorning the legs of women otherwise well dressed. The weight of the stockings worn depends entirely on the severity of the weather. For very cold days or for rainy or muddy walks, canvas-topped Newmarket boots are ideal. They may be made to order at King and Bruns or bought ready-to-wear from Abercrombie and Fitch. All shoes for this purpose should be sturdy, well made, and just what they pretend to be—country shoes. Oxfords with or without tongues and made of heavy calfskin are best for general weather, although laced gillie Oxfords may be worn on mild days. Shoes for the country should be well oiled before they venture out, for, thus anointed, they provide twice the protection against wet. Abercrombie and Fitch offer an excellent selection of country shoes and will water-proof them upon request.

HATS AND GLOVES

When it comes to the question of hats, one finds that there is really only one hat for the country, and that is the simple felt, cut on the lines of a riding-hat, like the ones from Knox shown on (Continued on page 114)

smooth it on . . .

wash it off . . .

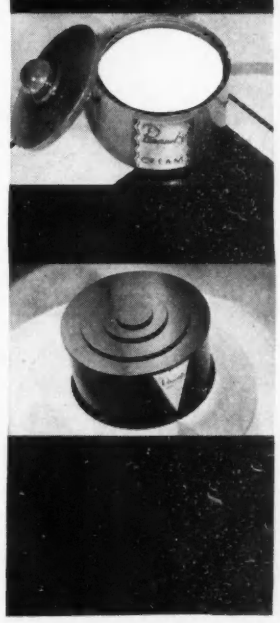
now powder—and—

LOOK IN YOUR MIRROR AT THE MIRACLE . . . YOURSELF

Hours of complex massaging? Shelves of bewildering labels . . . unguents—"cleansers"—"toners?" *No!*—for now in England, in France, in Italy, in all America, modern Woman turns to the swift simplicity of one famous sea-green jar—for out of one of the world's great laboratories has come this modern miracle: a facial treatment—perfected by the House of Pinaud after 15 years' research—rapid as a lingering smile, amazing as Science itself. PINAUD'S CREAM—*the cream that washes away!* Miraculously compounded in this one tender silken Cream are elements which set to work like a whole staff of deft experts: *cleansing* deep, deep in the pores . . . *suppling* the tissues with delicate, swiftly absorbed oils . . . then *washing away* with all the clogging, aging accumulations gathered from your skin . . . Additional astringent? Additional powder-base? Not necessary! You are ready instantly for Pinaud's new Powder—that almost-incredible Powder specially blended for your individual type of skin . . . Cleansed, toned, suppled as never before, your profile smiles as cameo-clear as Youth itself. AndYouth's soft radiance is safeguarded . . . enhanced . . . renewed for you . . . as day by day you *wash* the threatening years away! *For the sake of the beauty that is rightly yours, try Pinaud's Cream and Pinaud's Powder before another day is past. You will find them both at your favorite drug or department store.*

This is the Cream: *tender, silken, liquefying instantly so that just a touch suffices for each treatment. Then in clear fresh water, you* wash *it away! Dollars and dollars and hours and hours have never given you such scientific care as this—or such instantly-visible results.*

This is the Powder: *blended after years of research to the needs of your individual type of skin!—to give, not just a powder coating, but a loveliness which is really You: Type 1, for the skin inclined to oiliness. Type 2, for the skin inclined to dryness . . . Six shades.*



© 1929 Pinaud

MAKERS OF FRENCH TOILET PRODUCTS FOR MORE THAN 150 YEARS, INCLUDING PINAUD'S CREAM · PINAUD'S LILAC VEGETAL · PINAUD'S EAU DE COLOGNE · PINAUD'S EAU DE QUININE · PINAUD'S SHAMPOO · PINAUD'S POWDERS.

New .. and exquisite Gift Rings by TRAUB .. especially created for Christmas

The better jewelers everywhere will display, this Christmas, an exquisite new selection of diamond gift rings by Traub . . . manufacturer of the world-renowned Orange Blossom engagement and wedding rings. These are complete diamond rings . . . and, at prices ranging from $35 to $150, represent extraordinary values even by Traub standards. Each diamond is of perfect quality and brilliant blue-white color. The rings themselves are distinctive in design . . . fashioned with the same fine craftsmanship that has maintained Orange Blossom leadership through the years. Here, indeed, is a happy solution of the Christmas problem . . . for no gift is more certain to please, and to perpetuate the occasion, than a diamond ring bearing the Traub name and backed by the Traub reputation and guarantee. Ask your jeweler to show them, when you start the season's shopping.

Our delightful booklet, "Wedding Ring Sentiment", free on request.

TRAUB MANUFACTURING COMPANY, DETROIT, MICHIGAN
New York, 576 Fifth Avenue — Walkerville, Ontario

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TRAUB

The Only Genuine Orange Blossom

TRADE ORANGE BLOSSOM MARK

LUXURIOUS TRANSPORTATION

THAT Packard is the greatest name among motor cars is far from being either accidental or mere good fortune. That no other car possesses the Packard reputation is but the natural result of Packard's unusual history—its thirty-year background of experience that cannot be duplicated and that money cannot buy.

Packard reputation has a very practical meaning to Packard owners. It assures not only advanced engineering, the finest of materials, and supreme craftsmanship, but also unusual service and an exceptionally low depreciation cost.

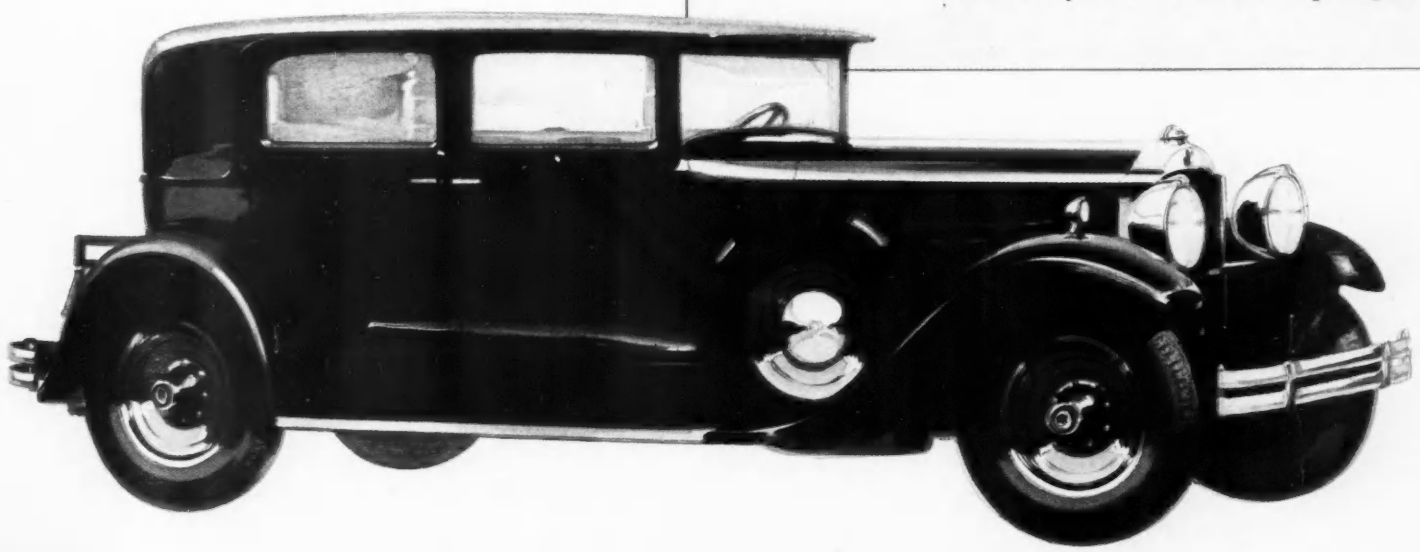
It is a fact well worth considering that two out of three of those who buy Packard cars give up other makes to do so.

These thousands are for the first time enjoying truly luxurious transportation of a sort they have never known before. Their satisfaction results not only from superior performance and unusual comfort and beauty but also from the constant realization of the fact that their cars bear the crest of Packard.

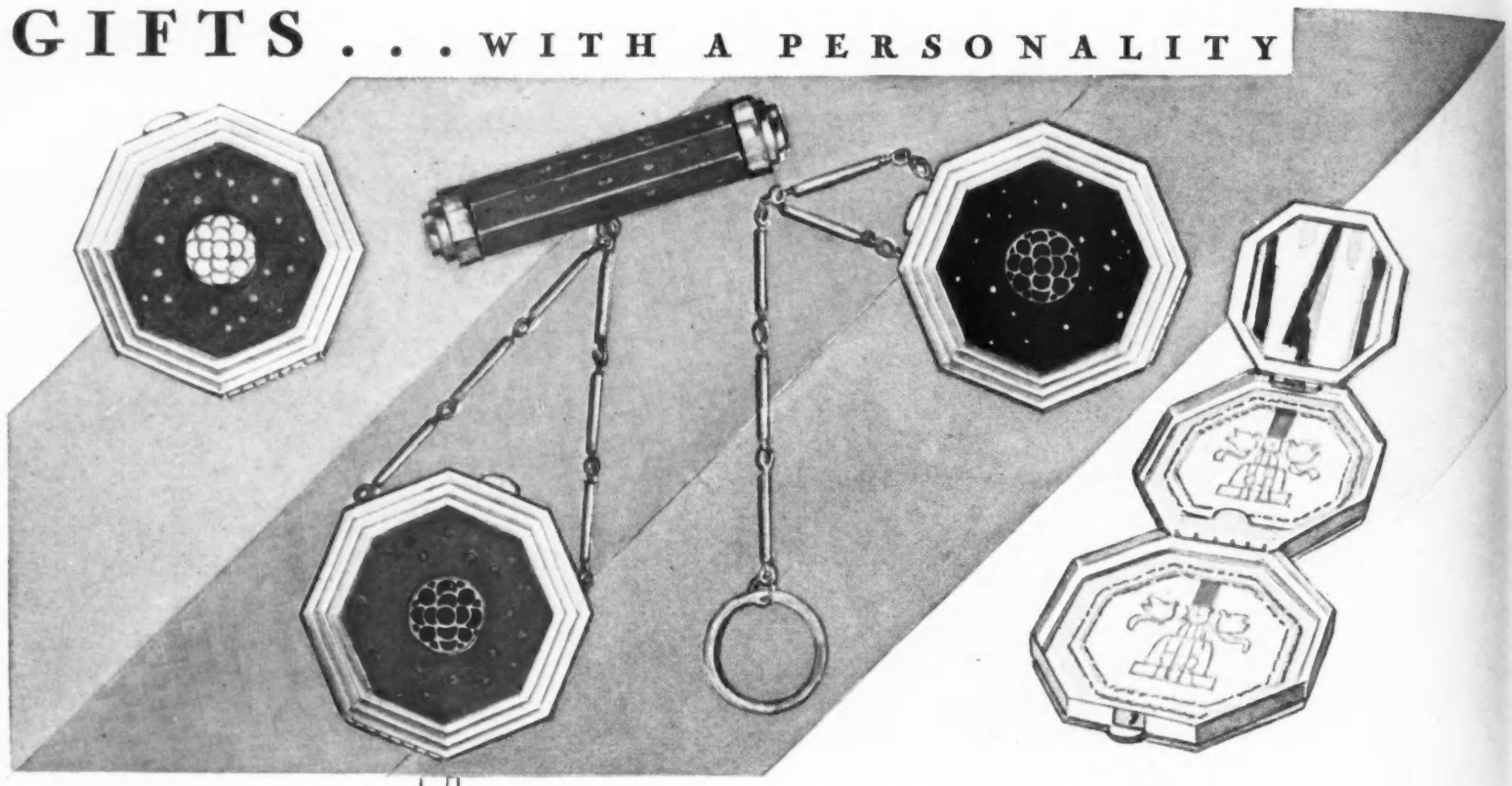
PACKARD

ASK THE MAN
WHO OWNS
ONE

The slaves of the Caliph's household gently carried the women of his harem in luxurious palanquins



GIFTS . . . WITH A PERSONALITY



COMPACTE

le Début

PARFUM

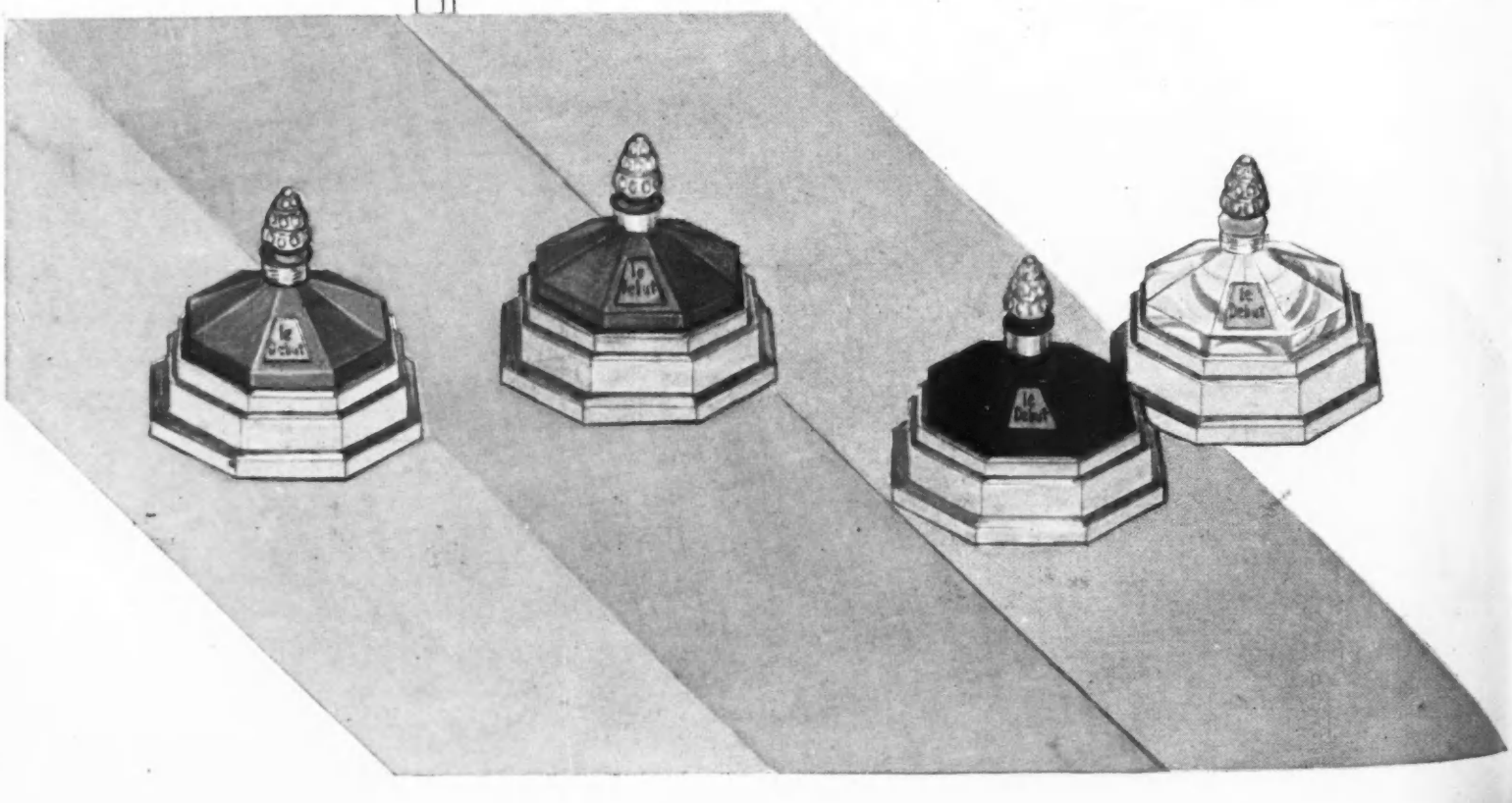
Compacte le Début . . . thoughtfully complementing the ensemble mode with the four color combinations of its exquisite *cloisonné* top—gold finish with black or jade green . . silver with ivory or Mediterranean blue. From its trim octagonal shape to its silken-like powder and rouge, it is the embodiment of smartness and convenience. Price $5.00 (with chain $7.50). *Chatelaine le Début* . . the *Compacte* with matching Lipstick attached by a graceful chain. Price $10.00. Refills of powder, rouge and lipstick in the popular shades.

Parfum le Début . . the fragrant expression of the moods which are an important part of woman's charm . . created and sealed in Paris. Four distinctive *odeurs* . . in flacons of symbolic colors. $3.75 . . . $7.50 . . . $12.50.

Le Début Bleu	in blue *flacon*	Romance
Le Début Vert	in green *flacon*	Adventure
Le Début Blanc	in ivory *flacon*	Gaiety
Le Début Noir	in black *flacon*	Sophistication

At all modern shops.

RICHARD HUDNUT • *PARFUMEUR* • New York • Paris



Film is found by dental research to discolor teeth and foster serious tooth and gum disorders.

FREE . . . *a 10-day tube to everyone who wants white, dazzling teeth*

Will you try the tooth paste dentists urge so widely? Prepared especially to remove the film that discolors teeth and then destroys them. Send the coupon.

HERE is a marvelous scientific way to combat the beginning of tooth decay and pyorrhea . . . to give teeth a brilliant whiteness you have never dreamed is possible. Will you write for your free tube?

Simply try it for 10 days. That is long enough to see results. You will be amazed at what Pepsodent, the special film-removing dentifrice, can do.

The reason for the change

If you run your tongue across your teeth you will feel a slippery coating. That is film.

It clings to teeth so stubbornly that brushing alone will not remove it successfully. It gets into crevices and stays. Stains from food and smoking lodge in film and make teeth dingy.

This film hardens into tartar. Germs breed in it by the millions. And they, with tartar, are the chief cause of pyorrhea and serious disorders.

How it acts

Based on exacting scientific study, a special film-removing dentifrice, called Pepsodent, has been compounded. It acts to curdle film and to remove it in gentle safety to enamel.

In this development the world has gained a new conception of what a dentifrice should be and do.

Use for a few days

Get a tube at your druggist's for a few cents, or write to nearest address below for free supply. You'll see far whiter teeth and firmer gums ten days from now. Use Pepsodent twice a day. See your dentist at least twice a year.

FREE—10-DAY TUBE

Mail coupon to

The Pepsodent Co.,
Dept. 2511, 1104 S. Wabash Ave.,
Chicago, Ill., U. S. A.

Name.....

Address.....

City.....

Other Offices: The Pepsodent Co., 191 George St., Toronto 2, Ont., Can.; 8 India St., London, E. C. 3, Eng.; (Australia), Ltd., 72 Wentworth Ave., Sydney, N. S. W.

Only one tube to a family 3325

AND of course, if you are fastidious as to the style and quality of your sportswear, you will make sure that it bears the stamp of distinction—the name "JAEGER", significant of quality.

JAEGER

THE VOGUE IN WOOLLENS

NEW YORK-BOSTON-PHILADELPHIA-CLEVELAND
CHICAGO · · LOS ANGELES · · SAN FRANCISCO

FOR THE OLDER WOMAN

(Continued from page 108)

is because the new soft thin tweeds are kind to her figure, while the former thick ones did most unflattering things to her. All of the dull cloths are adaptable to her uses, and there are any number of lovely soft fabrics for afternoon and evening wear—flat crêpe, chiffon, lace, brocade, and velvet, the best loved of all.

On pages 88 and 89 of this issue, several costumes specially selected with the older woman in mind are illustrated. But in other issues, as well, models for her have been shown. In the September 28 issue, for instance, the Chéruit evening gown on page 50, the Chantal suit on page 54, the Patou ensembles on pages 60 and 61, the Schiaparelli suit on page 78, and the broadtail wrap on page 79 are all excellent for her. In the October 12 issue, look at the caracal suit on page 84, the two Patou evening gowns on page 88, the Worth evening gown and wrap on page 90, and the evening gown by Lelong on page 94. In the October 26 issue, there are the Vionnet wrap on page 61, the two Chanel dresses on pages 70 and 71, the Augustabernard coat on page 72, the Marthe et René dress on page 74, and the Lucien Lelong dress on page 75.

COUNTRY CLOTHES FOR WINTER

(Continued from page 110)

pages 92 and 93. There may be slight variations of this type, but, essentially, the hat should be absolutely plain, trimmed only with a ribbon band and possibly a Tyrolian feather, and with a medium brim. Such colours as brown, black, dark green, blue and occasionally grey are best.

The strong glove and the warm glove are the gloves for the country. Any one who has once had her hands thoroughly frozen will think twice before sacrificing a woollen lining for the vanity of a close-fitting glove. Gloves should be fairly loose, of pigskin, heavy calf, or knitted string in yellow or white, and, for really cold weather, they should be lined throughout with wool. Some women are fond of mittens for the country, as these allow the fingers to keep one another warm. These, too, may be found in pigskin, wool lined. Abercrombie and Fitch shows these gloves with linings that are removable for washing or for milder days.

Scarfs are immensely important both to one's comfort and to the general smartness of one's appearance. Men's plain white silk handkerchiefs look extremely well inside the collars of rough tweed suits, and, for colder weather, men's scarfs of woollen cashmere or knitted silk are splendid. Here, again, as in many other phases of country clothes, the men's departments of the large shops can be of great assistance to the smart woman.

NEW PERFUMES FROM PARIS

(Continued from page 91)

which slips the box of highly grained and polished green wood. This perfume is exclusive with Franklin Simon in this country.

Caron's "Acaciosa" is, as its name implies, a floral odour, rich and lasting, and is presented in a simple elongated crystal bottle and a box of green, lizard-like material, shown in the top photograph on page 90.

Lenthéric, whose "Pirate" and "Asphodèle" are both well known, has a most unusual new perfume called "Forêt Vierge," an aromatic out-of-doors scent, culled from the herbs, bark, and grasses of the Alpes-Maritimes. This, like the other two perfumes, is now available in a new format: a square, classical, crystal bottle with red or blue bands, moulded in the crystal, outlining the edges, shown next to the top on page 90. It is packed in a box covered with a thin layer of cork, and it has a gold metal top. These lovely bottles, as well as the more familiar ones, were designed for Lenthéric by Madame Besançon de Wagner, the head of the house of Maggy Rouff.

Jean Patou's latest perfume is "Le Sien." This is essentially a sports perfume, a composite with a chypre base. It is fresh and invigorating and is put up in a bottle similar to the shape already associated with the perfumes of Monsieur Patou. The shoulders are rounded, but the stopper is a simple ball of crystal. This is illustrated in the photograph third from the top on page 90.

Molyneux is another couturier who is sending his perfumes to America, this season. His latest perfume, "Fête," is a light and very refreshing bouquet made entirely from white flowers. You can take your choice between the smart and conservative well-known Molyneux bottle and a newer and more distinctive design that is oval in shape, with an unbroken strip of ribbed gold running up the face on one side and down on the other, shown at the bottom of page 90.

The house of Gabilla has revived a familiar name "Minne," for one of their latest perfumes. It is put up in the round little crystal bottle with a decorative gilt strip running all around that is shown in the photograph at the upper left on page 91. The perfume is rather tantalizing and very feminine and not like anything you have ever thought of before. "Hossegor," from the same house, is also to be introduced soon. It is named for a beach near Biarritz and created especially for use in the open air.

A fresh realistic flower fragrance, Isabey's "Mimosa" (illustrated at the bottom of the group shown on page 91) is bottled in a smart pale yellow pottery bottle that is like the two halves of a cylinder unsymmetrically joined, giving it a very modern character further carried out by the faintly patterned silver-lined box.

D'Orsay's most recent perfume, in a smart, flat, oval crystal bottle with an engraved stopper, is boxed on a little dais covered with a pale pinky-beige suède-like fabric and accented by lines of copper metal. This is illustrated at the lower right on page 90. It is called the "Duo d'Orsay" and is an agreeable and well-balanced flower and chypre mixture.

Beauty in harmony with the mode . . . by

KATHLEEN MARY QUINLAN

TODAY'S FASHIONS give women a new inspiration to create for themselves fascinating personal beauty. The mode this season is a radical change from the boyish, short-skirted costume which has been our dominating influence the last few years. We must now be alluringly feminine, graceful, gracious and—exquisite. Even make-up is far more subtle.

True—the new mode emphasizes all of our good points, but its very elegance is demanding higher standards of beauty. The new off-the-forehead hats are smart, but the complexion *must* be faultless to wear them well.

For years I have studied the important relation between beauty and the mode. I anticipated the present trend back to a softer loveliness. One who faithfully pursues my method and uses my preparations will quickly be aided toward the goal of beauty so necessary to the fashions of today.

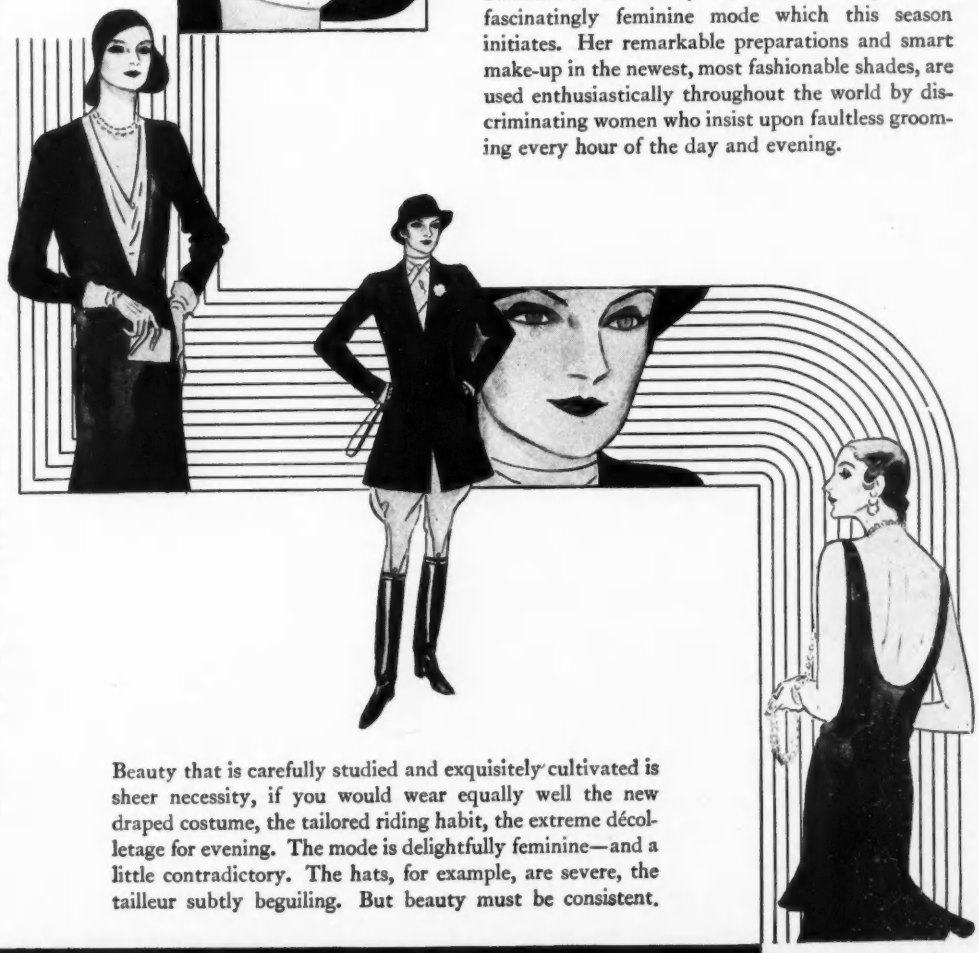
Eyes are important! They must have special care to keep their youth. My Eye Bath will soothe and cleanse the eyes; the Eye Cream will nourish the delicate tissues around them, keep them unlined; the Eye Astringent will firm the tissues and help to prevent dark circles.

For the skin: first, use my Cleansing Oil for immaculate cleansing. It dissolves instantly upon contact with the skin into a delicate and effective oil, ridding the pores of all impurities. Next, renew the activity of the pores with Quinlan Skin Stimulant and then use one of my three nourishing creams—the one best suited to your type of skin. Finally, close the pores, firm the contours with Violet or Double Strength Astringent.

This treatment will make the complexion clear and fine as chic women desire. Now you are ready for make-up—my face lotion as powder base; and eye shadow, rouge and powder—in new smart shades—to blend with your natural coloring and your costume.

My salon is at 665 Fifth Avenue, New York, but all of my preparations may be purchased in the best stores throughout the United States.

KATHLEEN MARY QUINLAN, *Stylist in Beauty*, authority on the care of the skin, eyes and hair, can help you achieve the exquisite beauty which is so essential to chic today—to the more elegant and fascinatingly feminine mode which this season initiates. Her remarkable preparations and smart make-up in the newest, most fashionable shades, are used enthusiastically throughout the world by discriminating women who insist upon faultless grooming every hour of the day and evening.



Beauty that is carefully studied and exquisitely cultivated is sheer necessity, if you would wear equally well the new draped costume, the tailored riding habit, the extreme décolletage for evening. The mode is delightfully feminine—and a little contradictory. The hats, for example, are severe, the tailleur subtly beguiling. But beauty must be consistent.

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Kathleen Mary Quinlan, Inc.

The Facial Secrets

1193 WOMEN A DAY HAVE COME TO R. LOUIS TO LEARN

By ANN VAN ARSDALE

There is one man to whom, above all others, the socially eminent of New York, the stars of stage and screen and fashionable women from all parts of the world look for the supreme beauty treatment and advice. This one man, R. Louis, whose genius has created the world's largest beauty establishment, the R. Louis Salon in New York, has now made available to you in your own home the beauty secrets learned through this rich lifetime experience. These secrets are embodied in beauty preparations of amazing efficacy and of such absolute purity that they can bear his name.

The principle that distinguishes Beautistics, the R. Louis beauty method, is its simplicity and its suitability to each individual type of beauty. For example, to reduce a double chin and firm facial muscles, R. Louis combines the use of a cleansing crême, tissue crême, astringent lotion, and skin tonic with clearly described stroking and patting movements at the important muscle and nerve centers. The lines and contours that control facial beauty are thus gently and effectively induced to a new relationship.

This treatment, explained in detail in the free book, Beautistics, is but one of the many R. Louis beauty methods that are so simple, so practical, that they can become a part of your daily facial care.

Do not delay your discovery of the many unique R. Louis preparations. You will find them at the more distinguished places. Diagnosis questionnaire V-7 and the book "Beautistics" will be mailed to you without charge on request.

R. LOUIS
Beautistics
26 WEST 58TH STREET
New York, N. Y.

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SEEN ON THE STAGE

(Continued from page 76)

do will be eagerly anticipated. That may handicap him; frequently, too great an early success proves an alloyed blessing to the fortunate one—the fear of falling below the high level he has attained may confine his talent, train it to a "line."

"THE CRIMINAL CODE"

It is likely, however, that by the time "The Criminal Code" has run its full course Hardie will have passed that danger, if he ever encounters it. For, unless the New York public is incapable of appreciating absorbing and moving drama, sensitively written and staged, Flavin's play will have a long life. It takes the murder theme, which has cheapened our theatre and itself, and thoroughly purges it, gives it body, power, meaning; it takes what had descended to mere sensational trickery and lifts it to the high plane of tragedy.

The hero of "The Criminal Code" is a young man from the Middle West working in New York, who one evening, to solace his loneliness, picks up a girl, takes her to a dance hall, gets into an altercation over her with another man. The latter reaches in his hip pocket for a handkerchief; Graham, thinking he is about to draw a gun, smashes a carafe over his head. The blow proves fatal.

All that happens before the rise of the curtain. The twelve scenes of the play, but for a prologue in the office of the State's Attorney, are laid in the prison to which the law has confined Graham for ten years: the laboratory, the jute mill, the mess hall, a cell, the Warden's office and living quarters, the dungeon, the inner wall—we see him in each of those grim enclosures. We follow the fellow who has killed without intent to kill and who has much society could use profitably. We follow him from one torture to another, watch him disintegrate, fall into a listless, negative depression and then become goaded to the desperation that is akin to madness.

"The Criminal Code" is a deeply affecting picaresque play. And much more. The visible conflict, without which, the pundits tell us, drama can not exist, is present or impending every moment, thrilling, terrifying. The State's Attorney, who secured Graham's conviction by taking advantage of the weakness of his legal defenders, becomes, through the convolutions of politics, warden of the prison. As a kindly human being, he would rectify the wrong he has done; as a politician, he plays the game according to the rules. The conflict within Graham, the conflict within Brady, the Attorney, the conflict between the two—the drama tingles from first to last except in those passages, fortunately both few and brief, where the author drags in "love-interest."

Arthur Byron impersonates Brady and gives as comprehensive, as genuine, as convincing and driving a performance as Hardie. In their playing together, the two bring out all the values of the situations. But, then, the whole cast under the baton of William Harris, junior, does that. However, the work of the two leads is more finely tempered than any Broadway has seen this season and for a long while before.

Albert Johnson's settings create and preserve the atmosphere. Some of his effects, such as the use of the prison wall in place of a drop-curtain and the startling lighting of the scene of Graham's attempted escape, are profoundly impressive. Each one of the nine sets does admirably what it should do for the play.

"SUBWAY EXPRESS"

Another murder play, but of the mystery genre, "Subway Express," is aided immeasurably by its setting. All the action occurs in a subway car, going at full speed most of the time. But the authors, Eva Kay Flint and Martha Madison, are too shrewd in the theatre to devise a novel mise-en-scène and call it a play. They have written, without ponderousness and with variety, humour, and a sure sense of climax, an ingenious thriller far superior to most, much the best of this year's too plentiful crop. Its fleeting pictures of the different types that ride under New York at least twice a day are true, diverting, and admirably selected; they colour, but are never permitted to block, the main current of the action.

Chester Erskin, the director, was confronted with an exceedingly difficult task; he emerged triumphant. The train, the plot, and the vignettes run with equal ease, and never once does one get in the way of another. The car throbs with life from the first curtain to the last; death serves only to make the living more acutely aware of life.

The principal rôle—that of the police inspector summoned when the man is murdered in the subway—has been entrusted to Edward Ellis. He plays it with no pyrotechnics, in a quiet, though incisive, sharp staccato that makes every point tell. He focuses attention on himself from beginning to end, no small accomplishment when people with so many interesting facets are crowded about him.

"SCOTLAND YARD"

"The Criminal Code" stands at the head of one class of murder play; "Subway Express" at the head of another. Beside them such a contrivance as "Scotland Yard" was almost laughable. It started promising enough, but quickly resorted to maudlin sentiment, too heroic heroics, went in for ridiculous coincidence—all because of a lady who had no more reality or appeal than a paper-doll. It was altogether a patched-up, blundering affair based on an original provocative idea, heavily laden with fruitful possibilities, but thrown away or ignored.

Denison Clift in "Scotland Yard" had thrown together a shaky shack, not solid enough to withstand the strong winds of realistic drama and too devoid of colour to be "romantic"; it was therefore, successful from neither angle.

The production at the Harris had one thing strongly in its favour: Paul Cavanagh as the crook. He was always convincing. He made even the most far-fetched parts of the play credible for the moment. And, in the passages where he was called upon to be unnaturally noble, he managed, by the forthrightness and sincerity of his performance, to escape the ludicrous.

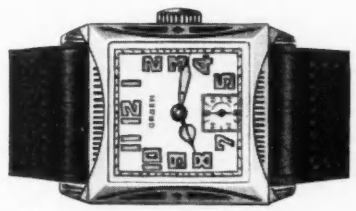
"CANDLE-LIGHT"

Another play from England—this one, "Candle-Light," originated in Vienna—marks the American début of Gertrude Lawrence in an entertainment without songs and dances, in what is, perhaps ironically, termed "straight comedy." Her venture in this field is not auspicious. She acts the rôle of a housemaid who, pretending

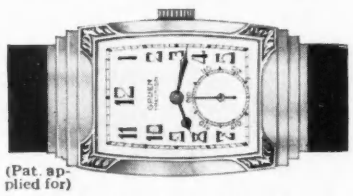
(Continued on page 118)

Gruen Cartouche, 15-*jewel movement*, $35. *Similar designs in* 14-*kt. solid gold**, $40

Nurse's Cartouche—a special wristlet combining style with large second-hand for pulse readings, $40. *In* 14-*kt. solid gold* case*, $50

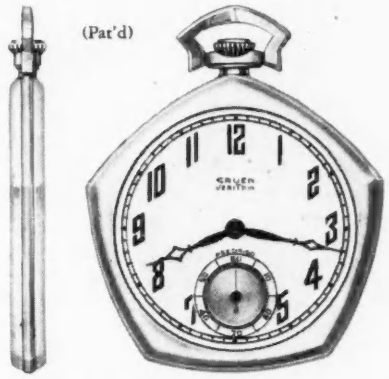


Gruen wrist watch, 15-*jewel movement*, $35. *Other designs*, $175 *to* $27.50



(Pat. applied for)

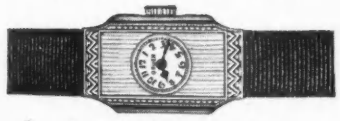
Gruen Quadron, 14-*kt. solid gold* case*, 17-*jewel Precision movement*, $100. *Other Quadrons*, $175 *to* $50



(Pat'd)

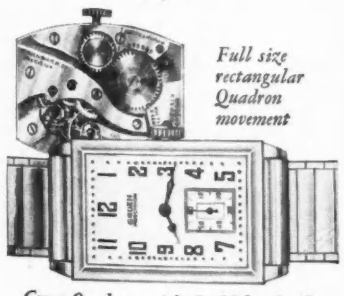
Gruen Pentagon VeriThin, 17-*jewel* Precision *movement*, 14-*kt. solid gold* case*, $100. *Other Pocket Watches*, $500 *to* $27.50

Gruen Cartouche, 14-*kt. solid gold* case and mesh bracelet, set with* 18 *diamonds*, 17-*jewel* Precision *movement*, $300



Gruen Cartouche, 14-*kt. solid gold* case, engraved antique finish*, 15-*jewel movement*, $50

Gruen Cartouche, 14-*kt. solid gold* case, set with* 6 *diamonds; smart silk cord*, $200. *Other diamond-set designs*, $2500 *to* $60



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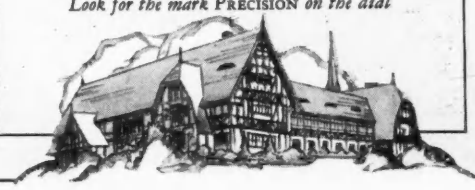

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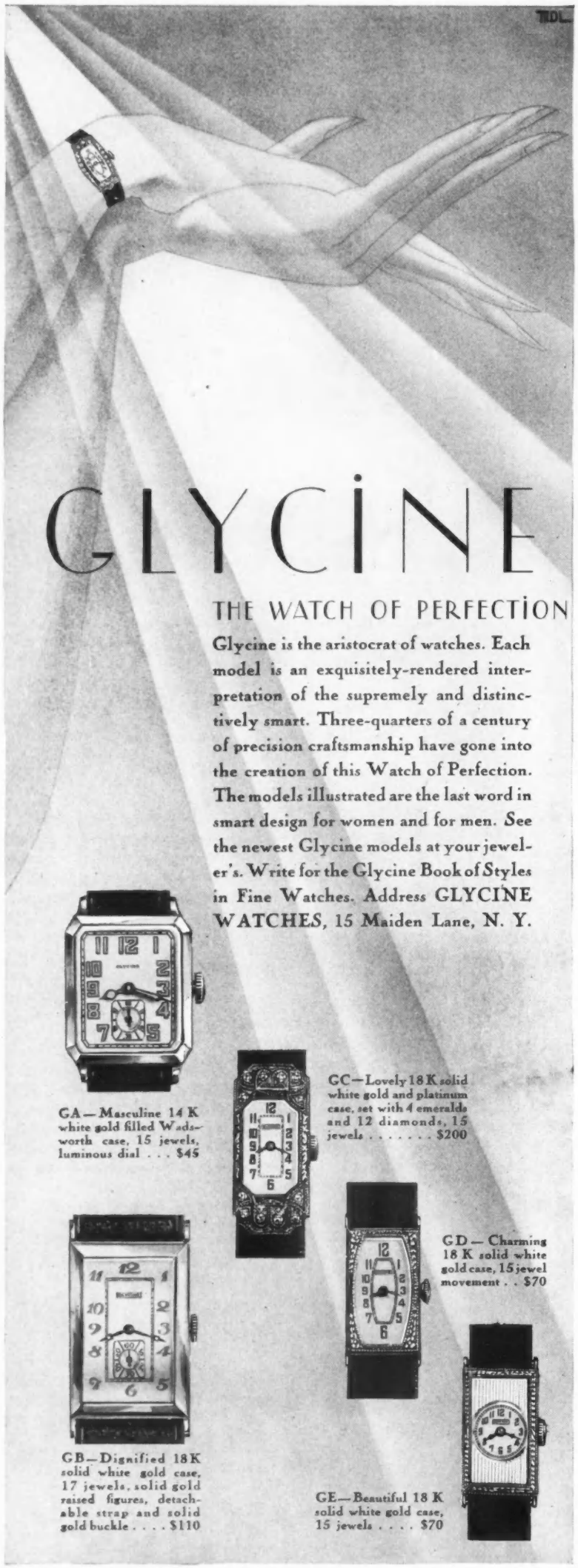
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SEEN ON THE STAGE

(Continued from page 116)

to be her mistress, the Baroness, fools Josef, the Prince's valet, who in turn, posing as his master, deceives her. She acts the rôle with obvious musical comedy tricks where a certain finesse is demanded; she indulges in studied and frequently repeated wrinklings of the nose, contortions of the body, squirms, and other excesses.

The acting of Reginald Owen and Leslie Howard, however, more than compensates for all that. The former impersonates the prince magnificently —humorous, easy, sure, subtle, adroit. And the latter is as ever the finished, resourceful comedian.

The theme of "Candle-Light" seldom fails to appeal to democratic America—the private life of princes. But Siegfried Geyer's "harlequinade" in P. G. Wodehouse's adaptation, while bright, gay, vivacious for an act and occasionally thereafter, resolves itself about midway into a mathematical shuffling about of figures, abandons ingenuity, settles down into a chess-board formula. Even the situation to which the whole play has been leading fails to bolster the tottering comedy. The Prince as the valet, the valet as the Prince, the Baroness as the maid, and the maid as the Baroness meet, and nothing much happens. The evening begins with sparkle and ends in listless good nights.

"A HUNDRED YEARS OLD"

Simultaneous with his production of "Candle-Light" at the Empire, Gilbert Miller presented Otis Skinner at the Lyceum in "A Hundred Years Old," from the Spanish of the Quintero Brothers. A fragrant study of old age that does not dodder. But fragrance alone is scarcely substantial enough to rest a whole play on, and "A Hundred Years Old" has practically nothing else.

Skinner retains all his charm. His portrait of Papa Juan is mellow, tender, nostalgic. Octavia Kenmore portrays a petulant, distorted, sharp, sour, middle-aged relative of the centenarian with consummate skill. Katherine Grey succeeds in making Doña Marciala a gentlewoman of the old school. Mary Arbenz is a lovely, fresh ingénue of genuine promise.

"MANY WATERS"

For a long while, returning travellers and cable dispatches to theatrical news columns have been lauding "Many Waters," which London seems to have liked. At last it has arrived on these shores, and the town continues to go its wonted way. The reason is not hard to discover. The author has not made clear what he was aiming at; he has divided his opus into eleven scenes, the majority of which amble about aimlessly and stumble to pointless ends. Two—the Registry office and the court-room episodes—are broad burlesques of English legal procedure and must have delighted London; they amuse us mildly. But most of the others have no perceptible raison d'être and do not advance the action at all.

"Many Waters" brings Ernest Truex back to our stage after three years in the theatre of the British capital. Some of his old-time buoyancy has gone, but the exigencies of this play may account for that. Throughout the eleven scenes, he appears to be holding himself back. Curiously, although he represents a typical English something or other, he makes no attempt to curb his American way of speaking; all the others on the stage of the Maxine Elliott Theatre clip their words and employ such an extreme English accent that the strange American ear catches only one word out of three—that may account in part for the aimlessness of the play. Marda Vanne and Violet Penule have attractive personalities and histrionic skill. Margaret Yarde, in less than ten minutes, etches a charwoman perfectly.

"FIESTA"

The initial venture of the Provincetown Playhouse's first season north of Washington Square is "Fiesta," Michael Gold's drama of Mexico. It proves to be a colourful, romantic study coated with that kind of nostalgic glamour that realism has temporarily driven from our stage. "Fiesta" contains the material for more than one play, the various threads are not well woven together, so the effect is of something scattered, unfocused. One leaves the Garrick with clear impressions of the dances, the scenery, the acting, and only vague, jumbled memories of the story.

James Light, the director, has gathered together two dozen actors admirably suited to the requirements of the play. Charles McCarthy's Chato is fervent, intense; the Don Felipe of Jack La Rue has manner; Carl Benton Reid's Don Enrique throbs with passion; the Guadalupe of Virginia Venable is lovely to look at, earnest, provocative except when a rasping voice breaks the illusion; Beverly Sitgreaves' very *grande dame*—those five would honour and flavour any production.

"SEE NAPLES AND DIE"

Elmer Rice followed "Street Scene" with a crude, tasteless attempt to be funny, called "See Naples and Die." Its efforts at satire and wit were pathetic. Included in the dramatis personæ were people from Russia, Italy, England, Germany, Roumania; although the scene was Naples, the author considered them "foreigners," and per se both stupid and villainous. The American boy and girl were noble, self-sacrificing, physically, mentally, morally superior to all others. It was comic strip satire. Rice subjected it to all the jests and jibes and pokes and twists he could think of; after a short while, that became tedious and worse.

"AMONG THE MARRIED"

The latest work by Vincent Lawrence pursues the prescribed course for comedies dealing with infidelity. Nothing in it is unfamiliar. Even the dialogue of "Among the Married" lacks Mr. Lawrence's usual twinkle; it scarcely goes beyond reporting.

"LADIES' LEAVE"

There would be no need to mention "Ladies' Leave" here were it not for Walter Connolly and Robert Edmond Jones. The former gave an all but perfect performance of a Babbitt. He played with beautiful restraint—a sensational achievement when one considers what surrounded him.

Sophie Treadwell (she who wrote "Machinal") had perhaps something in mind when she started to write "Ladies' Leave." But that something did not appear upon the stage of the Charles Hopkins's Theatre; only a flat, confused lot of words. Jones's setting was truly lovely—a chaste, refined drawing-room, faintly lavender, chandeliers and candelabra with crystal pendants, a polished floor, comfort, spaciousness, elegance.

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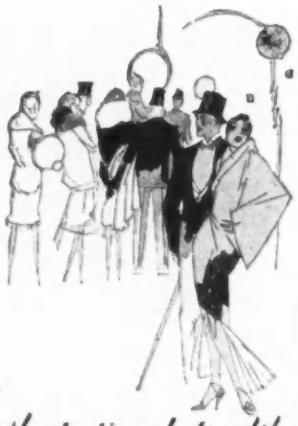

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MAKERS OF MUSIC

(Continued from page 77)

sought person in society, will play on March first.

A new violinist whose reputation is of the best is Nathan Milstein, a young Russian pupil of Leopold Auer in the old régime and an intimate friend of the pianist Vladmir Horowitz. Milstein appears in January, returning after a summer spent in Europe working with Ysaye. It was not until 1925 that he finally emerged from Russia, having weathered the worst horrors of the Revolution and come through a greater artist than before. When he first reached Berlin, he was unknown, penniless, and deprived of his Guadagnini, which he had been forced to abandon. In a few weeks, a patron had provided a Strad, a backer a début concert, and the German public a tremendous ovation.

Another violinist whose roster of friends includes most of the prominent people of town is the popular Paul Kochanski, whose recital date in January or February has not been definitely announced.

BRILLIANT PIANISTS

José Iturbi is undoubtedly the centre of interest when new pianists are discussed. A brilliant Spaniard of only thirty-three, he has played all through Europe and South America and increased everywhere the new importance which Spain and Spaniards are enjoying. He is playing with both the Philadelphia and the Philharmonic orchestras, as well as touring the entire country. His New York recital is on December twenty-ninth, a date when every one who counts on hearing (and seeing, for he is very handsome!) the new celebrity will be in town. Josef Hofmann plays twice, in January and in March; Rachmaninoff in February and April. Different as they are, these two Titans are intimate friends and seem to enjoy cold turkey and a glass of beer together much more than professional triumphs apart. Paderewski, whose following grows greater with time, plays on December twenty-first and on May tenth. The immensely popular and magnetic Horowitz, whose fame grows faster than he can follow it, is playing first in November and will repeat his appearance later. He commands his audiences and his friends much as Paderewski did, when, a young man, he astounded people with his originality.

One of the great sensations of every season is the first appearance of Roland Hayes, which, early in November, this year, is followed by concerts in January and April. Hayes's modesty and charm are surpassed only by his complete simplicity, his devotion to his many friends, and his profound pride in his race and his art. He is a Negro with intimate friends everywhere, from British royalty to his obscure relatives in Boston—and a sincere Negro, as well.

Andreas Segovia will play his guitar on January nineteenth and charm his audience with the same grace he shows at the parties to which he is sure to be invited whenever he is in town. Segovia's thick black hair and thick black spectacle-rims are familiar features at musical gatherings. On January twenty-fourth comes the début of another young European genius—Gregor Piatigorsky, the Russian 'cellist who seems to have won a place beside the very few great 'cellists in the world and who is, in addition, an important person in the musical and intellectual life of Berlin. His house is a gathering-place for writers, scientists, and musicians, and nearly all his career is identified with Germany.

Of the greatest artistic interest every year, the appearance of Angna Enters, the delightful and original dancer, will be on November twenty-fourth and December first and eighth, this season. Unlike many "classic" dancers, she depends for her effect neither on elaborate orchestral assistance nor on obtrusive stage designs, but on the magnetism of her own very personal art.

Kreutzberg and Georgi, with a new portfolio of dances, make their first appearance under the aegis of Miss Elisabeth Marbury at the American Woman's Association on November twenty-fourth.

The Opera is passed with a few happy promises, mostly good news of revivals. A season that offers "Fidelio," "Louise," "L'Elisir d'Amore," "Luisa Miller," "The Girl of the Golden West," and, above all, "Don Giovanni"—with an Urban banquet-hall and statue—is a thrilling prospect; there is also the bizarre "Sadko" of Rimsky-Korsakoff as a novelty, and further opportunity to enjoy "Die Aegyptische Helena" (if one does) and "Jonny Spielt Auf."

Among the personnel at the Metropolitan, Rosenstock, the new German conductor, and Elisabeth Ohms, the dramatic soprano, are of great interest. They will appear together, of course, in the Wagnerian repertoire. So far, no recitals have been announced for Madame Ohms, which has not lessened the interest in her coming opera appearances, beginning the latter half of the season. First-hand reports of the new Brünnhilde paint her as typically heroic, blonde, and of powerful build and voice; much liked by her European audiences, and of genial temperament, all promising that she follows the traditions of her great predecessors.

THE ORCHESTRA SEASON

The orchestra season, as usual, promises to be the familiar scramble for seats for the "good" programs, though everything that the Philadelphia and Philharmonic do deserves a stronger adjective than that. The Philadelphia divides its appearances between Stokowski (from the beginning of the season to December seventeenth, and twice in April) and Gabrilowitsch (from December thirty-first to February twenty-fifth). The Philharmonic concerts are so many and so great that details are impossible, and the important things to remember are: that the incomparable Toscanini conducts the first part of the season, and from February twenty-fourth to April twentieth; that the fiery, energetic Mengelberg directs from November twenty-fifth to January nineteenth; and that the earnest, dignified Molinari wields the baton from January twentieth to February twenty-third. Also that one's children should not be allowed to miss the utterly delightful Saturday mornings with the orchestra and the charmingly original Ernest Schelling. Mr. Schelling brings all the wiles of pictures, toys, stories, and a fascinating personality to ease the first steps into music.

Among orchestra novelties, the Conductorless Symphony, which will have its concerts at Carnegie Hall, is distinguished. It is composed of the men who were left by the wayside when the New York Symphony and the Philharmonic merged. They are all sincere musicians of a very high order, and their plan to play beautifully without any conductor is infinitely more de-

(Continued on page 122)

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MAKERS OF MUSIC

(Continued from page 120)

sirable than the procedure of the usual new ensemble composed of fair musicians playing under a fair conductor.

The growing interest in chamber-music is, perhaps, the most remarkable feature of the New York musical scene. The retirement of the grand old Flonzaley is compensated for by the announced appearances of the Lener String Quartet of Budapest, whose fame has gone well before them on their phonograph records. They play five concerts in quick succession before December twentieth and will certainly be acclaimed everywhere. The Musical Art Quartet, that ensemble of amusing young geniuses, gives four concerts between November twenty-sixth and March eighteenth—intimate concerts in the intermissions of which the entire audience moves about and visits. A decided novelty and, perhaps, a mild sensation will be the début of the Aguilar Lute Quartet; four young Spaniards, who have gone back to the classic forerunner of the Spanish guitar, are playing, on December seventh and fourteenth, two concerts of ancient and modern Spanish music written for the lute.

With little effort of time and telephone, one may hear a variety of one's favourite music by subscribing to a season series of musicales in which such artists as Bori, Levitzki, and Albert Spalding are sure to appear. Among these are the Bagby Musicales (for so many years at the vanished Waldorf, and now at the Saint Regis), the Plaza Musicales, and the Biltmore Musicales—at those hotels. Their intimate flavour is always appreciated.

NEW FACES FOR OLD

(Continued from page 75)

gives it to you with a wide gesture and waits, triumphantly, for astonishment to dawn in your eyes—as it undoubtedly will. For it is no beauty that confronts us. In the photograph, taken eighteen years ago, there is little resemblance to the good-looking young woman who stands before us. Curves billow alarmingly from chin and hip, the nose is upturned, and the face far too round, resting on the shoulders with only the faintest suggestion of a neck between. Madame de Boor will forgive us, we know, for this perhaps too accurate description of her as she was then; for she herself, with an artless and contagious joy, displayed the contrasting straight nose, the lengthened neck, and the firmly moulded face which now distinguish her and which are the products of her own efforts.

Having looked upon her likeness, eighteen years ago, and found it wanting, Madame de Boor began to practise upon her own face—with her knowledge of bone structure, muscles, and the texture of the skin as her only guide. She met with success, and at once, yearning for wider fields, started practising on the faces of her friends—whose ages ranged startlingly from twenty-five to seventy years. In this way, she perfected the skill which, to-day, enables her to use a different kind of moulding for each face—depending upon the age of the woman, the texture of her skin, and the formation of the bones in her face. It is easier, she says, to reduce a fat face than it is to fill out the hollows in a thin one, for the extremely light manipulation employed in this massage requires rigid and tiring control of her own arm muscles.

She worked indefatigably all of the time. Even to-day, she never loses a minute, and she teaches her disciples to do the same. In taxis, in buses, while waiting for an elevator, her fingers are busy working on her chin, on her hands—accomplishing all of those small movements that may be done in the brief leisure moments of the day. Enmeshed in traffic, she will sit back in her taxi and roll her eyes, in an exercise designed to promote their lustre and flexibility. And she tranquilly admits that the taxi drivers sometimes cast fearful backward glances at her. While she waits for her change, for a train, for a friend, she is eternally pinching together the small, enchanting hollow above her upper lip. "Ah!" cries this tireless worker for beauty, with a mirthful gesture towards the tip of her nose, "sometimes I have lip rouge up to here!"

She tells a gleeful story of a chauffeur who, driving three of her more conscientious clients to a luncheon, turned suddenly to ask a direction and was electrified by the tableau that met his incredulous eyes. In the suave shelter of the back seat, the three ladies sat immured in tense silence; the first was passionately pinching her upper lip together in a mad series of contortions, and in her eye was the brooding look of a fanatic; the second was, with a large, sweeping movement, massaging her own face, and the third—his startled gaze fastened itself upon her in horror—was rolling her eyes from side to side and round and round, as though they were propelled by some fiend's contrivance within her.

Madame de Boor charges a somewhat startling price for a course of six treatments, but, already, her appointments are filled to the brimming point. She is charmingly complacent about it. "I know I am very expensive," she said, "but what else can I do? For those who can afford it, it is money well spent." Her three assistants, whom she has trained by allowing them to practise on her own face, are a little less costly. And she conspicuously does not take advantage of the American passion for spending money, since her fee in New York is only twenty dollars more than that which she charges the many men and women who patronize her successful Paris salon.

Yes, she takes men and has among her clientele several prominent business men who have intelligently concluded that an active and youthful brain is badly advertised by an old face. Men, however, she finds a little difficult to work on, since a bearded skin is apt to harden the sensitive tips of her fingers.

Madame de Boor has established her American headquarters at Saks-Fifth Avenue and will return there each season, during which time she and her clients will all grow increasingly young together. "And," she promises gravely—for, although she is entirely serious about her work, she has the gift of laughing at herself—"when I arrive in America ten years from now, I shall come down the gangplank—you will see—in my pram!"

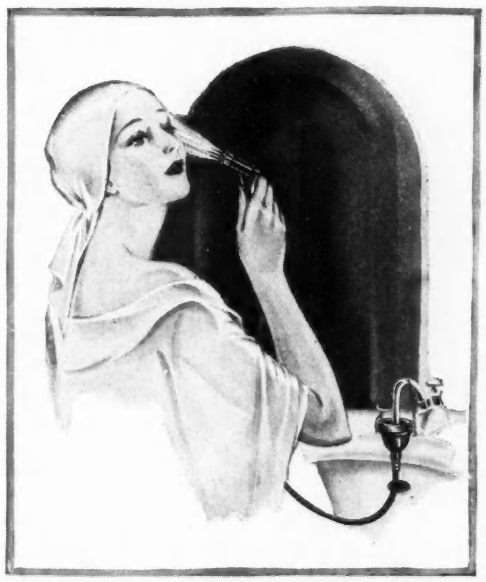
Do your eyes deny your youth?

Do you know why your eyes are the first of all your features to show the signs of age and worry and neglect? Do you know why crowsfeet appear even in your teens, and your eyes lose their sparkle long before middle age?

It is because the delicate tissues of your eyes do not receive the necessary stimulation. If you could look at your eyes under a microscope, you would see a network of tiny interlacing nerves — of fragile muscles — of tissues so thin that they are almost invisible.

That is why beauty specialists all over the country are advocating the use of the Rhythmic Water Patter. Its action is so gentle — so natural. Can you imagine the difference between the ordinary hand massage and the gentle pat-pat-pat of drops of water raining softly upon your eyes? No human touch could possibly duplicate this gentle, rhythmic patting, which does not move a muscle or tissue.

As the cool water from the "rain patter" plays upon your lids and about your eyes, each tiny nerve and cell and sensitive muscle is awakened and invigorated. You feel entirely refreshed after a Margot Landberg treatment. Tiredness vanishes. By regular use your vision becomes clarified — your tissues are nourished — puffiness permanently disappears.



Use the Margot Landberg Rhythmic Water Patter Regularly for a Week. Note the improvement in your eyes, chin, contour.

Do not confuse the "rain patter" with any ordinary spray which sends forth *straight streams* of water. The Rhythmic Water Patter is a scientific patented device, which arrests the forcefulness of the water, sending it forth in rhythmic, intermittent *drops* — causing a refreshing, rejuvenating, stimulating massage.

The Rhythmic Water Patter — with rubber hair protector and two exquisite creams — all packed in a delightful silver box — is on sale at leading department stores. If your dealer cannot supply you, write direct to Margot Landberg. Her little booklet, "A New Gateway to Lasting Beauty" gives complete details for the care of eyes, chin, throat, contour.

margot landberg
1 East 53rd St. • New York City

CALIFORNIA'S MOST·DELICIOUS

FIGS·APRICOTS DATES·PRUNES

These are candied by our own unique process, stuffed with English walnut halves and rolled in sugar. Delightfully soft, and retaining all the flavor of the fresh fruits. They will keep for months.

Packed in smart looking octagon gift boxes of yellow, magenta, green or orange Chinese paper.

1-lb box, $2.00; 2½-lb box, $5.00
5-lb box, $10.00

DELIVERED ANYWHERE, POSTAGE PREPAID
MIXED BOXES, IF DESIRED

We also pack our fruits in many gorgeous fancy containers, for bon voyage gifts, Xmas gifts, etc., that are delightfully different from others.

Priced from $3.00 to $25.00

at the better stores or write MARSHALL-NEAL CO
100 E. Green St. Pasadena, Calif.

VILLA ROSA Candies have set a new note in Chocolates, Bon Bons and Party Candies at $2.00 the pound

Guide through the Hollydays

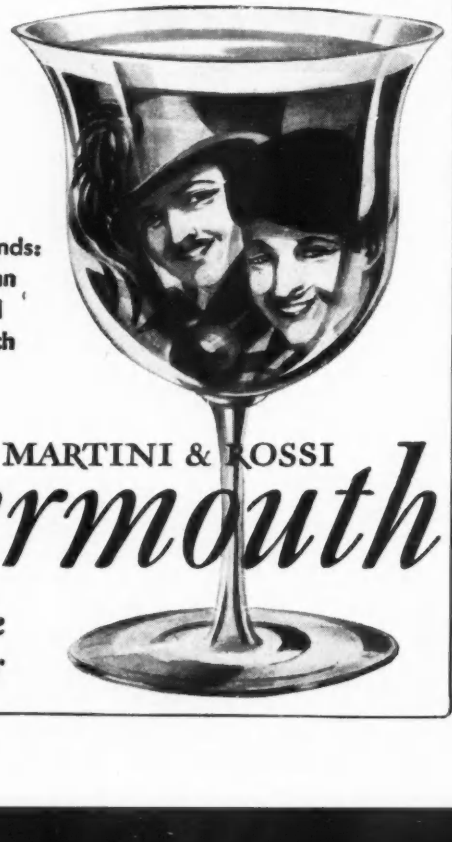
What a snappy guide...so easy to follow! Beverages have a new, cheerier tang when Martini & Rossi Vermouth is a part.

Epicures say, "It flavors the palate." At bridge and before dinner Martini & Rossi livens appetite.

This guide leads you directly to the most zestful cocktails, appetizers, punch, salads, sauces, desserts.

Send for Bridge Club Vermouth Recipes and Score Pad

Here are vaudeville skits for the palate...sips and tastes which dance and electrify. Deliberately address...for book and pad...W. A. Taylor & Company, 94 V Pine Street, New York, N. Y.



Two kinds: Italian and French

MARTINI & ROSSI *Vermouth*

...before dinner

Begin the day *right* . . .
. . Sunshine, pure water, wholesome food . . .
Drink POLAND WATER morning, noon and night . . . *for health*

for desserts!

RAFFETTO NESSELRO

REG. U.S. PAT. OFF.

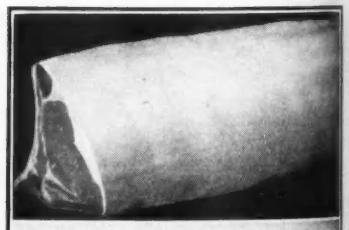
JUST pour or spoon Raffetto Nesselro over ice cream, holiday puddings, frozen desserts, to glorify these with the true fancy French biscuit tortoni and tutti frutti flavors.

A bewitching combination of Marrons, Assorted Fancy Fruits and Rhum Punch Flavor . . . à la Raffetto. Used with plain ice cream it makes a true nesselrode pudding . . . hence the name, Raffetto Nesselro.

Surprise that bridge party, that supper foursome! At your dealer's or send 85 cents for 13 ounce jar by mail (enough for two quarts).

G. B. RAFFETTO, INC.
408 West 13th St., New York, N. Y.

Our Recipe Leaflet is yours for the asking



Do you realize that all the LOINS, SHOULDERS and 60% of the HAMS from the choicest *corn-and-milk-fed* young pigs are used in making

JONES DAIRY FARM SAUSAGE

Shipped Fresh Daily to Jones Dealers—*for those delicious breakfasts at which Jones Dairy Farm Sausage has been served since 1834.*

There's a Jones Dealer near you—if you don't know him write us and we will introduce him.

JONES DAIRY FARM
Fort Atkinson, Wis.

In the heart of Wisconsin's great dairy country — owned and operated by the Jones Family since 1834.

READY TO

—serve cold instantly

—fry in 3 to 5 minutes

—broil or roast in 15 minutes

Whole milk-fed chicken—first sealed in the vacuum tin, then cooked. *Flavor-Sealed.* Flavor-Sealing saves the natural flavors and juices *lost* in ordinary cooking. You'll delight in the better flavor, the tenderness. And *convenient*—chicken without fuss and labor! U. S. Inspected and Certified. At leading stores. 2 to 4½ lb. tins, net weight. Geo. A. Hormel & Co., Austin, Minn.

Flavor Sealed HORMEL MILK-FED WHOLE CHICKEN

A Welcome Change

At Battle Creek the subject of regularity has been given more study perhaps than anywhere else in the world. A dozen different methods of relief have been developed. None, a more welcome change than Psylla (pronounced "Silla"). These small seeds sweep thru the tract like a sponge, absorbing and carrying away the poison. They restore regularity, renewing vigor, beauty, joy of living. Prescribed daily at the famous Battle Creek Sanitarium. Psylla is being featured this month by all Health Food Centers—usually the leading grocer. Write for "Healthful Living", a 64 page illustrated booklet describing with recipes the Battle Creek Diet System.

BATTLE CREEK SANITARIUM HEALTH FOODS for Everybody

THE BATTLE CREEK FOOD CO.
Dept. 169, Battle Creek, Michigan

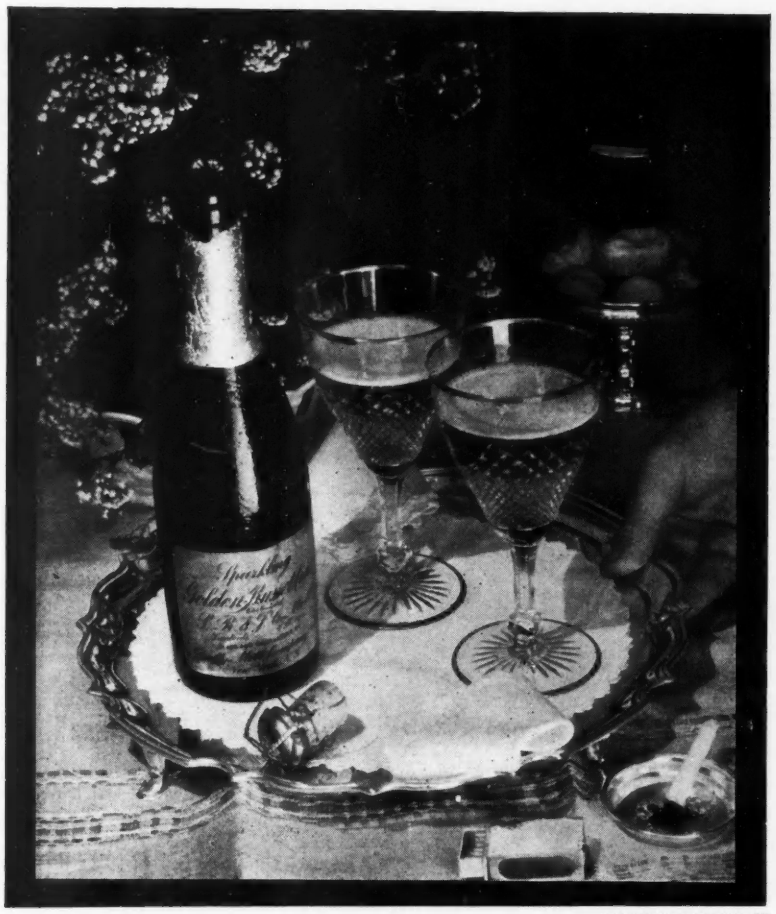
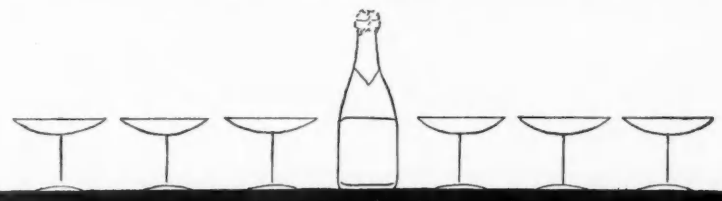


PHOTO BY KNOX MONTGOMERY

when the festive cork pops ceilingward

A wine-cork wired-in and foil-sealed, in the time-honored continental way. Capping regally a bottle worthy of the beady essence within. Essence of golden russet apples, reared in luxury. Close your eyes, taste, and you're back at the Café de Paris, no less. Truly a drink worthy of your best champagne glasses! The coupon below is for your convenience, just in case your grocer doesn't happen to have Duffy-Mott Sparkling Golden Russet Cider.



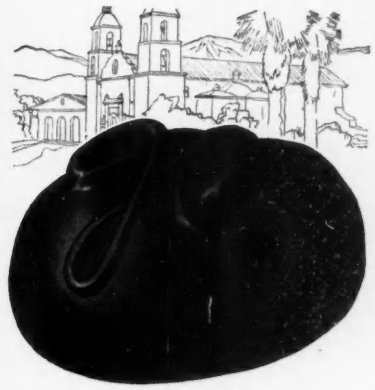
DUFFY-MOTT CO., INC., 502 West 25th St., NEW YORK CITY

Please send me express collect ☐ a case of 24 pints of Duffy-Mott Sparkling Golden Russet Cider, $9.25 enclosed or ☐ four pints, $1.80 or ☐ one dozen quarts, $9.25 or ☐ 3 quarts, $2.50.

NAME_____

ADDRESS_____

Kindly state your grocer's name here_____



For the friends of discriminating people, or the clients of clever business executives . . . the delight of a new Christmas idea

A FEW of our friends here in California came to us last Christmas to suggest that we pack for them 1-lb. or 2-lb. boxes of this new and unique California confection, placing on the boxes instead of our usual label, *special* labels, with the sender's individual Christmas greetings.

The idea has "caught on."

It appeals particularly to people who have a rather long list of "friends to be remembered" and to business executives who have stockholders or clients to keep in mind at Christmas.

For the small price of $1.75 (1 lb.) or $3.50 (2 lb.) we will send, post-paid in U. S., to any list you furnish, a carefully packed redwood box, celophane wrapped and bearing on the lid your individual Christmas greeting. (Individual labels cost but a few cents each.) Inside the box, a unique California confection, new and surprising. "Chewey" sun-ripened fruit wraps, surrounding fragrant bits of orange peel, spicy ginger, luscious walnuts or other titbits and all encased in a coating of creamy fondant and finest chocolate.

In standard boxes, or unique carved redwood chests, with individual Christmas labels. This candy may be obtained at high class department stores, fancy grocers, leading drug stores, hotels, clubs, etc., or direct. Or write for sample Christmas greeting labels and a more complete description of "Aunt Jo's Prune Delights".

AUNT JO, *Incorporated*
"In the Valley of Heart's Delight"
SAN JOSE ✦ CALIFORNIA

Eleanor Beard Inc.

HAND—QUILTED THINGS

ALL the lovely things made in Eleanor Beard's Studios at Hardinsburg, Kentucky, are the work of Kentucky needlewomen who have inherited this treasured craft from the first settlers in this country. Thus against its native background, Mrs. Beard fosters an authentic art—in the smart charm of such luxuries as modern women adore! . . . Satin Quilts and Chaise Covers, Exquisite Robes and many delightful boudoir accessories.

Send for Mrs. Beard's illustrated booklet giving prices; it is rich in suggestions for distinguished gifts.

Illustrated: Taffeta Chaise Pouf with deep Foot-pocket; matching pillow. The set, $55

STUDIO "HEDGELANDS" HARDINSBURG KY.

NEW YORK 519 *Madison Ave* • **PASADENA** 41 *So. El Molino Ave* • **SANTA BARBARA** 24 *de la Guerra Studios* • **CHICAGO** 671 *N. Michigan Blvd* • **DETROIT** 236 *Book Bldg* • **SAN FRANCISCO** 605 *Sutter Street*

Dana B. Merrill

VOGUE'S CHRISTMAS PORTFOLIO

(Continued from page 79)

sire is to think of something that may have slipped her predatory mind. Quilted, scented drawer linings, from Carlin Comforts, are available in various nuances of colour and made of the most luxurious of satin. Such a delightful present as this would surely be welcomed by any human woman.

A third thought is linen for breakfast trays. Of course, she will have some of these sets of cloth and napkins, but a hostess, especially one whose country place is always full, can not have too many. Kargère, on Fifth Avenue, has unbelievably exquisite sets, those of French appliqué linen being particularly smart. Amusing combinations of colour, such as peach on a robin's-egg blue ground, are to be found here. The appliqué designs range from conventionalized flower patterns to angular patterns that are most effective.

THE MAN WHO HAS EVERYTHING

When it comes to Christmas presents, the man who "has everything" is ten times more of a problem than his feminine counterpart. At least, a woman has her vanity to be tempted by miscellaneous baubles, whereas the gentleman in question, being well stocked with wearing apparel, smoking paraphernalia, flasks, and other articles, seems invulnerable to the would-be present giver. But Vogue has a few suggestions for even this difficult person. In the first place, a wily bit of psychology is that men have a congenital weakness for books. Even if John "has a book"—or a whole library of books—, there is always room for more. But, of course, the new book must be very extra special. It would not be wise to give the gentleman under discussion a copy of Edgar Wallace's latest. Our advice points to the Literary Lobby, where one may purchase books with bindings, modernistic and otherwise, to excite the jaded senses of the connoisseur.

Another tip is to give the gentleman an ink-well. Even the most sophisticated desks have a way of being adorned with quite prosaic ink-wells, either the old-fashioned hunk of glass with a hole in it or some nondescript brass vagary. Ink-wells that are both commodious and beautiful may be found at Lord and Taylor, where a 1930 model shoulders one that would grace a Sheraton desk.

There is one more thing that the man who has everything won't have. The reason he won't have it is that it's so new that he hasn't had time to buy it. This is a modernistic electric button for his office desk. It is silver plated, with a square white bone button, and is quite the smartest, most amusing thing that has been seen for many a long year, and its service is irrefutable. It is available from Stern.

This after-dinner coffee service (also on page 79), has an oblong tray, coffee-pot, sugar bowl, and creamer; Lord and Taylor; modern cups, Macy

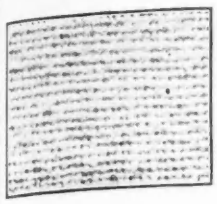
GIFTS FOR THE BRIDE AND OTHERS

Young married people make up another entry on one's Christmas list that is curiously hard to check off. Clearly, they must want something, and want it badly, living as they are on a mere pittance. But what to give often remains a problem. Not silver, certainly, not linen nor china nor glass, for so recent is their wedding that the goods and chattels bestowed upon them on that occasion have not had time to break or wear out.

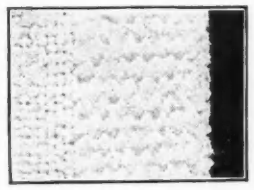
But pots of pâté de foies gras for the bride's dinner-parties are sure to be welcomed, as are other table delicacies too costly for a limited budget. And, in addition, there is one master hint that Vogue would like to make to the friend who views the young couple with a kindly Yuletide eye. And that is that, while it is all very well to sit in Mamma's box, there is nothing the lately married would rather receive than a subscription to the Opera for their very own. If you have always wanted to play the Fairy Godmother, but have never known how to go about it, seize this opportunity and then settle back in your pleasing rôle.

One feels a little bashful about giving a present to the lady whose chief enthusiasm is her house and all it contains. One knows with certainty that the present, if it is to please her, must be of a household nature, and yet she knows so well what she wants that for any one else to purchase equipment seems merely an impertinence.

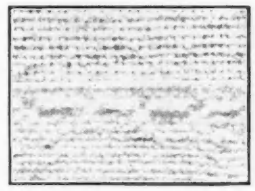
For this lady, Vogue suggests the following epicurean delights, and several others besides. Cheddar cheese soaked in sherry may be purchased at the Vendôme on East Forty-Ninth Street and would please any human being. Dean puts up Christmas plum puddings in such a way as to make them a joy to the eye, as well as to the palate. Macy has modernistic bath-mats that are almost too beautiful to believe. To step out of a tub onto one of these masterpieces is to sense what real luxury may be. And invaluable for the guest-room, to be placed on the closet shelf, (Continued on page 130)



Center fold strong . . . *Taken under a microscope, this unretouched photograph shows center fold of Dwight Anchor, firm as new after these tests.*



Selvage perfect . . . *And this shows the perfect condition of the Dwight Anchor selvage, one of the three points where ordinary sheets first show wear.*



Hem and stitching unbroken . . . *Washed and ironed in these rigid tests, the Dwight Anchor hem and stitching were still perfect, as this magnified photograph shows.*

Outwore all other sheets in *rigid tests!*

HERE'S a sheet *soft* enough for the most luxurious bed in the world . . . yet this downy caressing fabric has such *strength* that in the most rigid tests we could devise these sheets outwore all others!

We bought six sheets of well-known brands and, together with Dwight Anchor, sent them to a modern steam laundry. There they were washed and ironed without a rest. In six months they stood *years* of Monday washdays . . . and most of them looked it!

Some in rags and tatters, others with holes and cracks . . . *Dwight Anchor alone* still serviceable . . . after the equivalent of many *years laundering!* The little photographs above, taken under a microscope, tell the whole story.

On this neat little label, which we have sewn on every

Dwight Anchor SHEETS AND PILLOW CASES DATE MARK

Dwight Anchor sheet, you can make the test for yourself. Date it and wait . . . years from now when your other sheets are worn out every Dwight Anchor will still be firm and sound!

Women who have made the test tell us their trousseau sheets are still like new after long years of constant use . . . and this year's brides are counting on equal wear from the Dwight Anchors they are buying now in white, in colors, and in white with colored hems.

They choose from pink, blue, nile, maize, rose, peach and orchid, each delicate tint guaranteed fast color.

Even sturdy Dwight Anchors will give added wear if you buy them with equal hems, making them reversible from top to bottom. And get them in the 108-inch length to keep your blankets fresh and dainty.

In your own shop you can buy Dwight Anchors, laundered and unreservedly guaranteed. And now they are packed in gay Christmas boxes, ready to meet your gift list problem. Dwight Manufacturing Co., Minot, Hooper & Co., Selling Agents, 11 Thomas St., New York.

IN THE SMARTEST HOMES these sheets are admired for their caressing *softness* . . . and thrifty women everywhere choose Dwight Anchors for their extraordinary *wear.* Even if they were high priced, Dwight Anchors would still be an unequaled economy . . . for their sturdy fabric outwears all others, as this famous laundry test has proved.

Dwight Anchor

SHEETS · PILLOW CASES · SHEETING · TUBING

***Manufactured since* 1840**

For your very own.....or as gifts

this alluring new Heisey design enhances the art of gracious living

EXQUISITE . . . Adorable . . . A goblet and plate of sheer, beauteous delight! Etched with gossamer tracery like rare old lace, in a chrysanthemum motif.

Raising the vogue of fine glassware to a new plane, here is hand-wrought, blown stemware . . . sherbets, parfaits, goblets, cocktail glasses. Here are plates for salads, for desserts and place plates.

And a wealth of other pieces to enrich your hospitality with gleaming splendor. How festive on the holiday table, how magnificent throughout the year, this royal new Empress Pattern by Heisey! A complete service in glassware for those who treasure lovely things.

Alluring are its colors: Dainty rose of Flamingo . . . restful green of Moon Gleam . . . golden gleam of Marigold, or stately crystal if you prefer.

Aristocratic, yes, this Empress Pattern . . . but still moderately priced. The superb touch in gifts that will be long remembered and affectionately cherished. The ◈ *on every piece* identifies the genuine, at leading stores.

A. H. HEISEY & COMPANY
303 Oakwood Avenue
NEWARK, OHIO

Glass Perfected Through the Secrets of 4000 Years

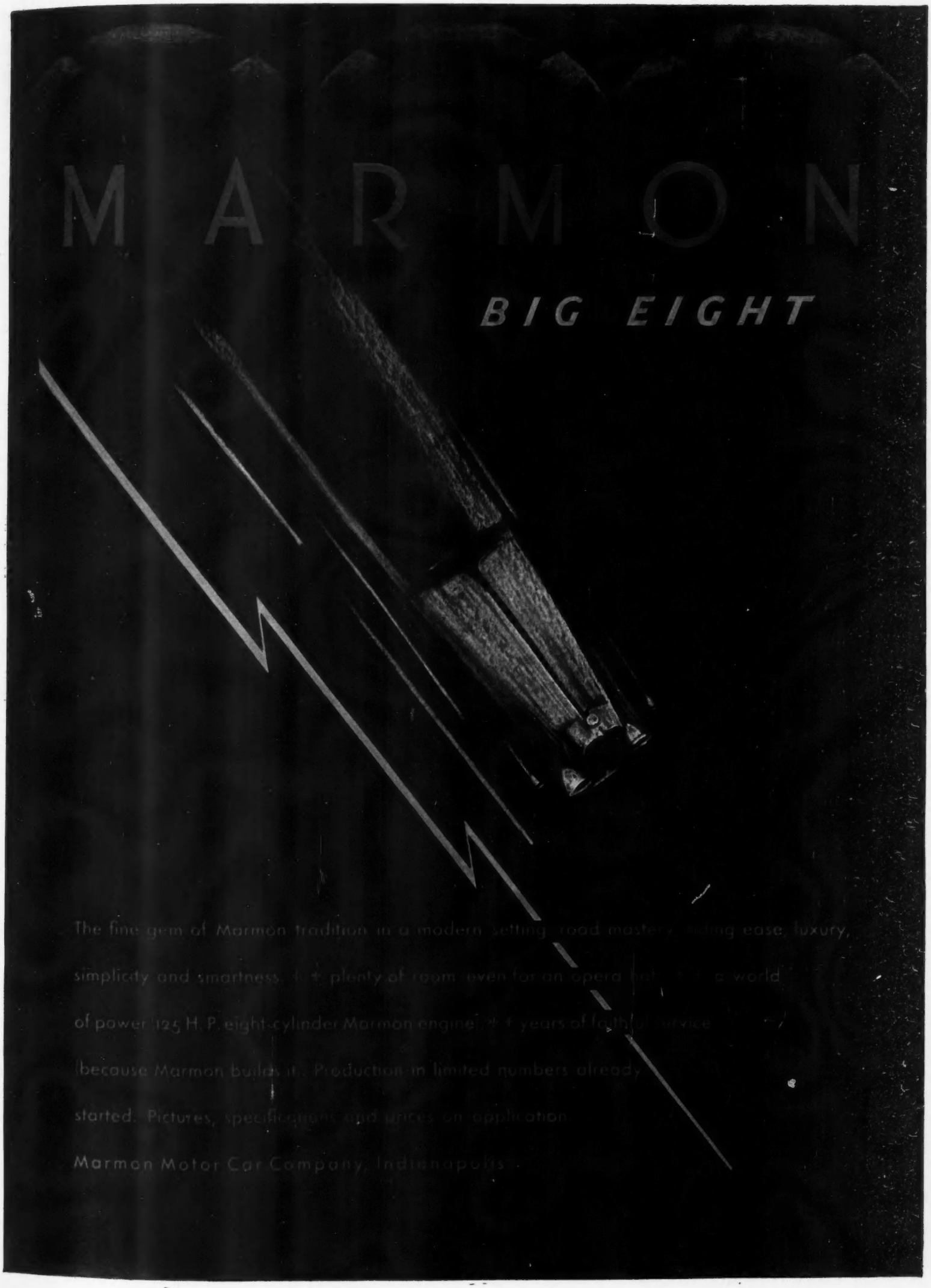
A few drops of acid splashed on Henry Schwanhard's spectacles as they lay on the laboratory bench where he was working. Schwanhard, a famous seventeenth century glassmaker of Bohemia, apparently gave no heed to the incident . . . But when later he picked up the spectacles, a look of surprise came over him. The acid had eaten into the lenses. This was remarkable! An acid that attacked glass! It was that hydrofluoric! . . . Schwanhard set out on a new tangent of experiments. He developed a method for embellishing glass with exquisite etchings, using as a medium the only acid which has any effect on glass. And so a pair of ruined spectacles has brought new adornment to the table.

Give Beautiful Glassware

In giving fine glassware by Heisey you know that it will be received with keen delight and happily treasured. For what could be more expressive, more charming? There is a wealth of gift suggestion in the booklet, "Gifts of Glassware." Write for your copy.

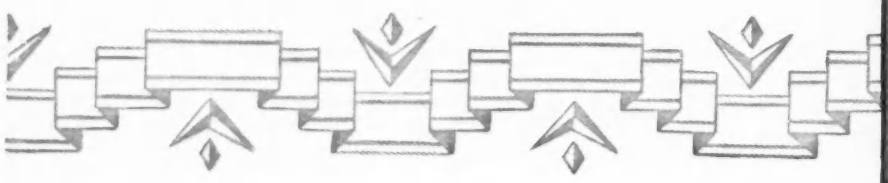
Heisey's

GLASSWARE ◈ *for your table*


MARMON
BIG EIGHT
The fine gem of Marmon tradition in a modern setting . . . road mastery . . . motoring ease, luxury, simplicity and smartness . . . plenty of room even for an opera hat . . . a world of power 125 H. P. eight-cylinder Marmon engine . . . years of faith in service because Marmon builds it. Production in limited numbers already started. Pictures, specifications and prices on application
Marmon Motor Car Company, Indianapolis

A New Color Woven Border

A New Color Woven Border



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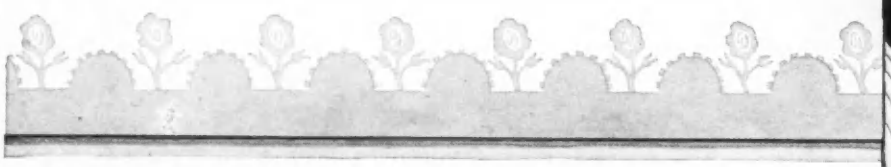

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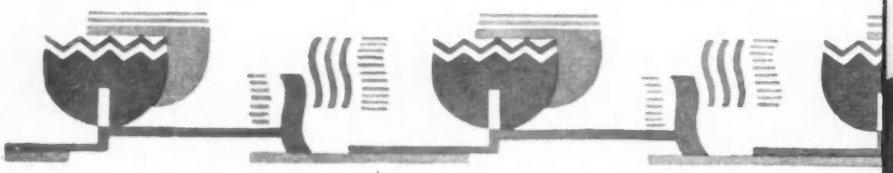
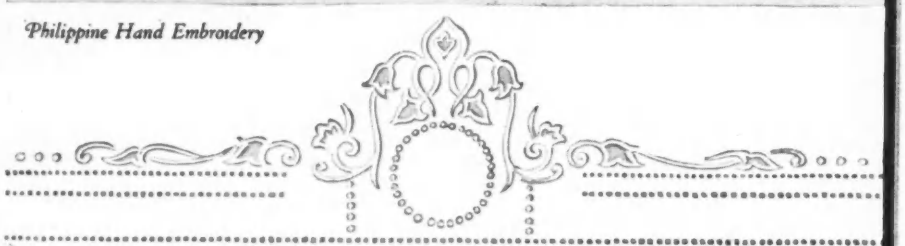
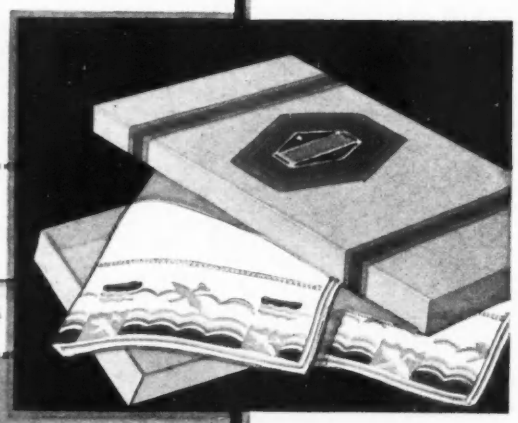


Philippine Hand Embroidery



Plain or Hemstitched, White

A New Solid Color Hem



Smart, new Wamsutta pillow cases for gifts

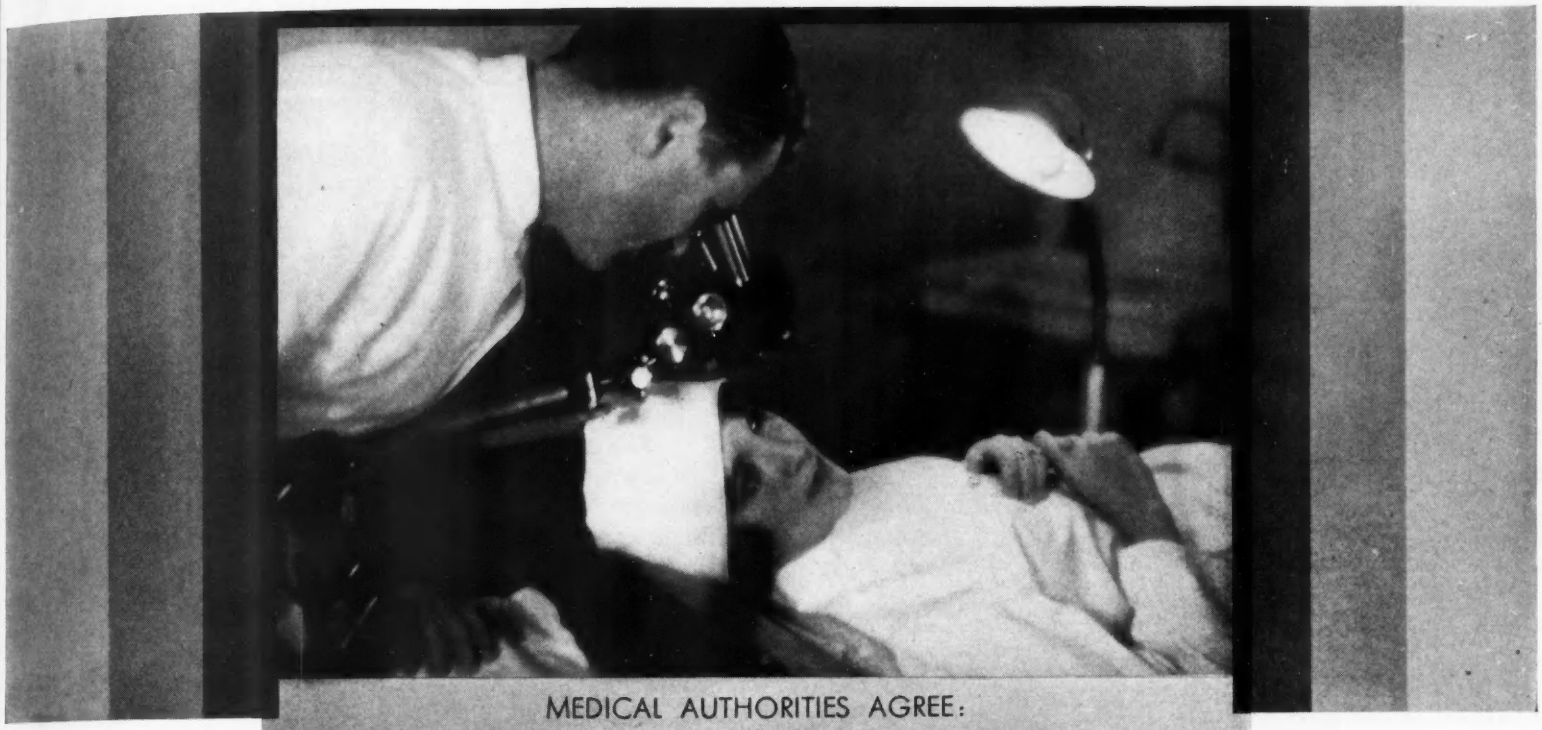
YOU owe it to your friends on your Christmas list to go and see the new Wamsutta ColorWoven sheet and pillow case designs. ✲ Especially the prettily boxed pairs of pillow cases in which you have the same selection of ColorWoven designs, real Philippine hand embroidery, plain white and solid color hems to choose from. ✲ You, and your friends, will be delighted with their exquisite colors . . . and truly patrician smartness.

Wamsutta Mills, *Founded 1846*
New Bedford, Mass.

Ridley Watts & Co., *Selling Agents*
44 Leonard St., New York

WAMSUTTA

PERCALE SHEETS AND PILLOW CASES



MEDICAL AUTHORITIES AGREE:
"A surgeon always uses a liquid solvent to cleanse the skin of a patient"

these facts are only for women who

DARE READ THE TRUTH

When your mirror reflects the skin defects you have dreaded to see—blemishes, blackheads, large pores or oiliness—put the blame where it belongs, on superficial methods of cleansing.

It is not enough to remove surface dirt. Only when the pores are kept clean does the skin stay fine-textured and young. Medical authorities recognize this. No surgeon would use anything but a liquid solvent to cleanse the skin of a patient. He knows that greasy preparations are not efficient cleansers, that only a liquid penetrates instantly into the pores and floats out the deepest dirt.

For the first time, pore-deep liquid cleansing is now available for the daily use of fastidious American women. Ambrosia, a sunlit liquid created by a French chemist, gently, thoroughly cleanses the most sensitive skins. No wax to clog or coarsen the pores, no alkali to dry or stiffen the skin. Pores cleansed to their depths every day with liquid Ambrosia soon become naturally fine; the skin-texture firm, clear, young.

correct cleansing for each skin

oily

Wipe face and neck with Ambrosia, repeating until the skin is perfectly clean. It is best to use gauze for cleansing an oily skin. Finish with a rinsing of very cold water. Ambrosia is also a perfect powder base.

normal

Saturate absorbent cotton with liquid Ambrosia and wipe thoroughly over the face and neck, repeating until a fresh pad does not show any soil. Stroke the face up with fingers until dry. Ambrosia alone is a perfect powder base.

dry

Cleanse face and neck with Ambrosia, stroking dry with fingers. At night smooth on a softening cream. In the morning cleanse again with Ambrosia. Ambrosia alone is a perfect powder base.

the pore-deep cleanser

A priceless convenience for today's busy women, a small flacon of Ambrosia can be carried in the purse. Apply it wherever you happen to be; in less than a minute the skin is cleansed, toned, ready for powder. Know the joy of looking your radiant best each hour of the day. 3 sizes of the smart, flat-backed Ambrosia bottle now at all better drug, department stores and specialty shops, $1.50, $2.50, $4.50. Hinze Ambrosia, Inc., 114 Fifth Ave., New York City.

Suzanne SUGGESTS

BAGS—delightfully smart creations that bring a fresh pleasure to Christmas giving! Suzanne chooses unusual Fabrics, lovely colors and graceful frames of lacquer and amber to design Bags for sport, street, evening and resort . . . each one a distinguished accessory. • *Send for illustrated booklet—a boon to your Christmas list! Address of nearest Suzanne agent on request.*

Suzanne Bags 923 E. Kentucky St., Louisville, Ky.

VOGUE'S CHRISTMAS PORTFOLIO

(Continued from page 126)

are wooden hat-stands, which may be found in painted profusion at Macy's.

Vogue feels intensely sorry for young men in love. Not only are their hearts vivisected hourly, but, at Christmas, their imaginations are rent in an attempt to find something "half good enough" for their respective inamoratas. In their choice, they are also cruelly limited by the conventional requirements governing what a young girl may receive from a man. "Flowers, books, candy, and phonograph records," says Mrs. Grundy in a flat, uninspiring tone, thus shattering the ideas of the young man with an eye for diamond bracelets..

"SAY IT WITH FLOWERS"

But the first item in this category holds possibilities not limited to stiff bunches of American Beauty roses. A romantic youth of craft and wisdom might put in a standing order for one or more gardenias to be delivered to his lady-love each morning at nine o'clock, thus forestalling the grim proverb "Out of sight, out of mind." Supposng this order is placed to continue for a month, he may safely presume that, before the time is up, there will be some legitimate giving of diamonds on his part. If this idea does not meet with his approval, he may use his own imagination in combining flowers.

A painted wooden madonna and several small cherubs add Christmas charm to this little music-box from Austria; from Rena Rosenthal

FROM APOLLO TO ATALANTA

Or, if the young man would rather express his love in more material terms, he should remember that the young woman of to-day has a distinct penchant towards the wearing appurtenances of the opposite sex. This taste in lady friends enables the young blade to indulge that most natural instinct—giving what you yourself would like to receive. Thus, bathrobes of a masculine cut, turtle-necked sweaters for the country, belts that could never be found in a woman's shop, and unfeminine cuff-links and collar-pins for riding-shirts will be greeted by the modern Diana with shouts of joy. All these and (Continued on page 132)

Dana B. Merrill

These enchanting wooden figures, painted in bright colours, might form a crêche beneath the Christmas-tree or serve to illustrate the telling of the Christmas story. They are available singly, and others, also, are to be had. Emmy Zweybruech designed them, and they are imported by Rena Rosenthal

As precious stones are laid in settings of appropriate loveliness — so these exquisitely appointed Salons of Beauty are tucked away in these luxurious hotels in six of America's great cities:

New York	The Roosevelt The Pennsylvania The Governor Clinton The New Yorker
Chicago	The Palmer House The New Bismarck
Detroit	The Book-Cadillac The Fisher Building
Cincinnati	The Gibson
Pittsburgh	The William Penn
Baltimore	The Lord Baltimore

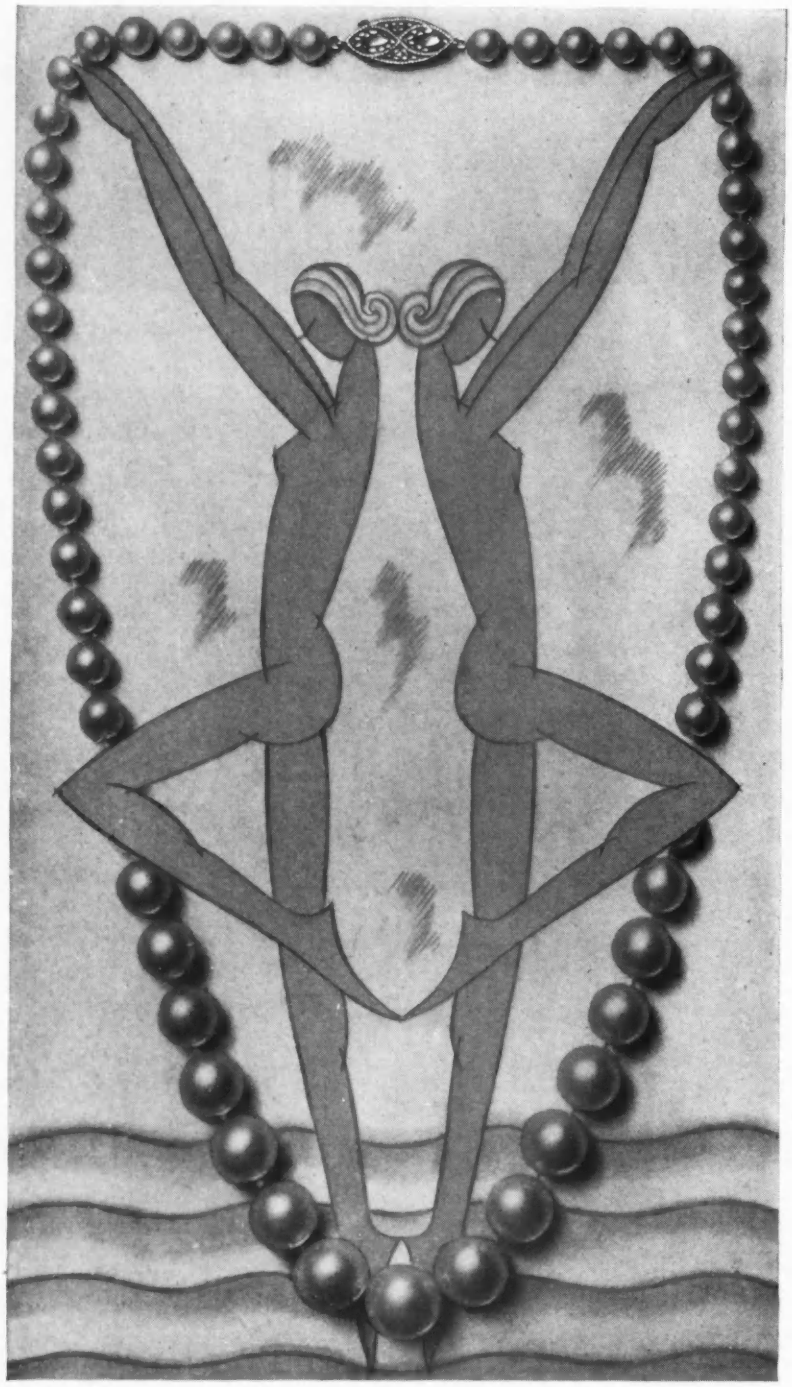
Here you may come for a dozen lovely attentions; — shampoos that leave your hair shining and soft. The famous Waldorf Finger Wave. A permanent wave — natural and becoming. A scientific manicure . . . And right now you may still come for the Terminal "Autumn Facial." That facial, which combines the important features of six other treatments and yet is given for $3.50 . . . a series of 6 for $18! . . . It smooths out lines of worry and exposure. It reconditions the skin. It makes you look your best the day it is given and helps build a foundation for a smoother, clearer complexion for the days to come . . . If you have never visited the Terminal Salon in your city — come for an Autumn Facial — discover what Terminal skill means.

* * *

On the mezzanine of Chicago's beautiful new Palmer House you will find a Terminal Beauty Salon decorated in silver-gray and green with modern appointments in fascinating design.

TERMINAL

Beauty Salons



No xmas remembrance is so complimentary to the giver and recipient alike as is a string of Richelieu Pearls. A gift of lasting sentiment and wonderous beauty, these magnificent reproductions achieve the rare distinction of always being in fashion. Every pearl, in every necklace, is a shimmering ball of bewitching loveliness . . . one like another, perfectly matched for iridescence, color and texture. The whole, matchless for beauty. Authentic reproductions of the finest oriental pearls, Richelieu Pearls are precious for the very qualities that make the originals priceless. Price, $500 to $5. With jewel clasps beautifully matched, if desired. Other Richelieu creations: Genuine Stone Necklaces and Genuine Stone Ensembles.

JOS. H. MEYER BROS. • 389 Fifth Avenue • New York

RICHELIEU PEARLS

VOGUE'S CHRISTMAS PORTFOLIO

(Continued from page 130)

many similar things will be found in agreeable profusion at that standby of standbys, Brooks Brothers.

But there are other men than the lovelorn, and foremost among these are uncles and fathers, who rack their brains over what to give that delightful, flighty, incomprehensible person, their niece or daughter. These gentlemen are not restricted by any convention in what they may give the young lady, but their difficulty is one of ignorance. "What on earth does a hysterical butterfly like that child want?" Well, there is something she wants, and Vogue knows what it is. A credit at Cartier's, more or less limited, will combine the minimum of effort on the part of the giver with the maximum of pleasure on the recipient's part.

FRIENDS IN EUROPE

Next on the list of those for whom one must find a suitable present may come one's friends who live in Europe. Here is a real problem. One naturally gets out of touch with expatriate friends and can hardly be expected to know what they would like in the way of Christmas presents. But Vogue has studied the problem and come to the following conclusion. Even the most contented expatriates find that there are certain things that can not be obtained so far from home—things of purely American nature. These are the wants that the wise present-giver should endeavour to fill. One is American magazines. Subscriptions to the more amusing and characteristic periodicals of the United States will thrill the stranger in a strange land, and so will a subscription to the Sunday edition of one of the best newspapers, which gives him a feeling of contact with what is going on at home.

Salted nuts offer another balm for homesickness, as these are difficult to find in Europe, as are tall coloured candles for the dinner-table, easily purchased in enchanting shades in America only. Boxes of either of these, or of corn for popping, will please the expatriate beyond words, especially now, for, around Christmas time, home seems very far away.

COMFORT FOR THE ELDERLY

What to give to an old lady knots many a Christmas shopper's brow, but this is not nearly so difficult as it sounds. What the aged or the near-aged love is comfort, combined with beauty and distinction. These delightful oldlings have a discrimination developed through long lives, and one can not try too hard to please their fastidious fancies. For this entry on the Christmas list, Vogue has two excellent suggestions to make. One is a motor apron, which tucks snugly in about elderly knees, of heavy mat-surfaced material with a handsome and dignified monogram in a contrasting colour. These may be ordered from Eileen Dougherty, at 730 Madison Avenue. They seem the very thing to charm the sophisticated grandmother or great-aunt. Another welcome gift is one of the exquisite quilted velvet comfortables, suited for the bed or the chaise longue, to be found at the Nancy Lincoln Guild. The designs of the quilting are copies of old tapestries, one called the Unicorn Design being particularly enchanting. Besides the assurance that one's gift will delight the recipient, one has the added pleasure of helping the women in the Kentucky mountains, who execute the beautiful workmanship of these throws.

Nearly every one of us has a friend—a lady—who is so feminine that if you touched her she would break. At least, that is the feeling you have when you look at her rose-leaf complexion, her fragile ankles, and her tiny hands. With the advance of athletics, one might think this type had become extinct, but such is not the case. There are still many of these ethereal creatures causing their friends worry over what to give them for Christmas presents. One humbly feels that one's taste is too gross to choose a gift for the lovely lady. But Vogue knows all about this lady. First of all, she is vain. If she wasn't vain, she wouldn't have such a good skin. Therefore, as one used to say in geometry with three little dots, Dorothy Gray's new beauty box is ideal for her. Unlike some beauty boxes, it is fitted with bottles and jars in standard sizes, so that, if the lady's ideas on what she wants clash with what you choose for her, she can substitute other preparations by taking the box back to its shop.

Another point is that this type is absolutely incapable of getting prosaically fat. As a consequence, perhaps, the lady is extremely fond of sweets. Nothing would please her more than one of the exquisite boxes of chocolates one may find at Verlaine in the Savoy-Plaza. The candy is superb, and the boxes are beautiful.

A third suggestion is to give her a number of the little delicate down powder-puffs in varying sizes that are to be had from Altman. They are made in an infinitesimal size that is usually very hard to obtain, which is ideal for one's vanity-case, to replace the wool puffs that many people dislike.

THE COUNTRY COUSIN

One can hardly blame the urbanite for being at a loss as to what to give that rather unknown quantity, the country cousin. One guesses, perhaps, that red flannel underwear and blue knitted stockings might be a trifle out of the picture, even in the depths of the country, but just what is wanted? As a matter of fact, those little accessories that are taken for granted by the woman who lives within taxi distance of the shops are a real treat to the other, whose life is spent far from the madding crowd. Really smart handkerchiefs will be welcomed by the woman in the country—those of sheer linen with embroidered monograms and initials or evening ones of chiffon and lace to carry with her pyjamas at dinner. Lord and Taylor has a complete handkerchief department.

Besides these, stockings and gloves are two essentials that will be appreciated by her who is not within reach of shops. Fine lisle stockings with clocks are particularly useful in her life, and these, together with short gloves for the country, of chamois or pigskin, may be purchased at their best at Saks-Fifth Avenue.

These, then, are Vogue's Christmas suggestions, gleaned from experience and many trips to the shops.

THE BEST GIFT OF ALL

But there is one master-present we have not mentioned, which is really the grandest present one can give. And that is a trip—to Europe, to Bermuda, to any far-flung point on the globe. This is the perfect present—it suits all ages, all tastes, and nearly all circumstances. Give a friend a journey over land or a voyage over sea, to whatever place he has always wanted to visit, and you have given him something he will never forget.

BOUDOIR IN THE FAMOUS RITZ-CARLTON HOTEL, NEW YORK

WHERE FASHION IS SET YOU NOW DISCOVER THE TOILETRIES OF CHARLES OF THE RITZ

New York's fascinating social leaders, who are seen daily at the exclusive Ritz-Carlton Hotel, indubitably dictate the mode. They are noted for their smartness and chic. They amaze with their perennial youthful beauty.

Their beauty secrets are now yours. These charming women have for years been patrons of the famous CHARLES OF THE RITZ salons. Recently CHARLES has made his exclusive beauty creations available to all through leading shops everywhere. Now you discover these exquisite preparations in the smartest boudoirs.

Your favorite shop has the lovely new CHARLES OF THE RITZ toiletries. Ask to see them.

Gifts indicative of exquisite taste . . . gifts highly appreciated by those who know what is smartest and richest . . . are the jewel-like CHARLES OF THE RITZ compacts, the rare and unique Parfums Ritz, Beauty Ensemble Ritz in its dainty case, the lovely Poudre Phantasy Ritz and other luxurious Ritz toiletries.

Charles OF THE RITZ

JAUNTIES
IN THE
NEW
Styles
YOU'LL LOVE the new *Jaunties* . . . To their gracious warmth and protection has been added new charm in color and pattern . . . And to the variety of their styles, the "Jauntie Jr." — shorter — covering merely the ankles — tremendously chic.
See these smart wool-knitted overstockings at your favorite store — Footless, with a strap under the instep, they slip over your stockings and are kept smooth and unwrinkled by a snug fitting cuff at the top.
Write for Style Booklet
Retailing at $1.00 to $2.95
(Most Styles $1.95)
If your dealer cannot supply you write direct to us
Columbiaknit
ELASTIC STITCH
First at Salmon
PORTLAND
OREGON
U. S. A.
Knitted and styled by the manufacturers of famous COLUMBIAKNIT Swimming Suits and Knitted OUTERwear.

DALMATIAN COAST

(Continued from page 72)

has been largely influenced by the Venetians, who controlled this part of the Adriatic in the thirteenth and fourteenth centuries and spread over it a network of exquisite Renaissance buildings and churches.

In undertaking a journey to Dalmatia, several things must be understood well in advance, as otherwise the prospective voyager may be disappointed. First, after leaving Brioni, the smart cosmopolitan world is left far, far behind, and a sense of adventure must compensate for the lack of sophisticated gaiety. Secondly, Dalmatia is no place in which to exhibit one's latest Chanel models. They are completely wasted on the Serbian peasant, who will stare with fascinated curiosity at any stranger, whether she be attired in the newest French creations or in a potato sack.

Thirdly, the hotels of Dalmatia can not be compared with the Ritz hostelries that are scattered over Europe, nor can one expect to find Statler efficiency. But one does find cleanliness, good food, excellent native wine, and the most cheerful and obliging servants in the world. If there is no Louis-Seize dining-salon with naked cupids on the ceiling, there is an excellent substitute in a terrace overlooking the sea or a trellised garden. And, often as not, there is a particularly luscious Dalmatian moon! If there is a scarcity of built-in bathtubs, there is always the peaceful Adriatic. If there are no night-clubs or theatres, there is the vivid parade of Balkan life in front of the cafés of an evening, the wild melodies of a Serbian orchestra, or the strains of haunting tunes echoing across the waters from a "singing boat." And the atmosphere is so gay, the colours so bright, and the peasant costumes so pleasing that one feels more like a participant in a Viennese operetta than an American citizen.

WHAT'S IN A NAME?

And finally, for the information of any dog-fanciers who contemplate travelling in these parts, it must be firmly stated that the Dalmatian coach-dog is not a native of Dalmatia. The canine inhabitants are without exception of a neutral grey-beige that tones in perfectly with the rocks—and they would be scared to death if they saw anything so elegant as a coach!

The logical way to start a trip to the Dalmatian coast is to spend a week at Brioni. To get to Brioni from Venice or Trieste is a simple matter. A steamer runs there from Venice three times a week, and the pleasant sea voyage takes only seven hours. From Trieste, there is a daily seven-hour service, and, every other day, the San Marco line has an express boat that makes the trip in four hours. In addition, there are good trains from Trieste, which are met by the Brioni launch. In summer, a regular air-route from Venice has been started so that golf enthusiasts can play their eighteen holes at Brioni in the afternoon and return to the Lido in time for dinner. The trip is made in less than two hours.

The Brioni Islands lie just off the southern point of the Istrian peninsula. On the largest island is Brioni itself, a watering-place famous even in the days of the Roman Empire, when it was the most popular seaside resort of the Roman aristocracy, who, to judge by the ruins that remain, lived in the height of luxury. For many years, Brioni was Austrian, and it became the favourite meeting-place of smart Central Europeans. Since its acquisition by Italy, the resort has become very cosmopolitan; under the same beach parasol, one often sees gay groups made up of half a dozen nationalities. Each season, more and more English and Americans come to Brioni, attracted by the polo and the magnificent golf course.

The island itself is covered with the kind of tropical vegetation that we usually associate with Palm Beach, and the water is so clear that the fish can be seen darting about, fathoms below one's toes. The entrance to Brioni is flanked by an old castle and a miniature church that look unreal enough to have been cut out of cardboard. Behind a breakwater, the hotels encircle a tiny artificial harbour made doubly gay by the red and blue parasols on the dining-terraces. At night, the myriad lights reflecting on the rippled water make an enchanting scene.

EVERY PROSPECT PLEASES

Life here is eighteen hours of pleasure and six hours of sleep: In the morning, the usual procedure is to play a few sets of tennis and then hop into the scantiest of bathing-suits. The water is the same temperature as at the Lido, but the bathing is more fun because it isn't necessary to wade far out before finding a place deep enough to swim. At noon, before lunching on the terrace, nearly every one leaves the beach for cocktails at one of the bars. Later in the day, there are the golf course and a small fleet of sailboats bobbing at the dock, anxious to be off for a cruise among the islands, or a motor ready to carry one leisurely over the perfect roads. When tea-time comes, the world dons a fresh frock and a shade hat and goes to the club to watch the polo.

Incidentally, the eighteen-hole golf course is rated as the best in Italy, and its excellent "sand greens" are in perfect condition all the year round. The course is beautiful, with several short waterholes that are very sporting, and the big tournaments, held in March and October, attract the best players in Europe. The two polo fields, too, are seldom unoccupied.

In the evening, very elaborate toilettes are the general rule, and the simplicity of the daytime costumes is forgotten. Dinner, interspersed with dancing, is a leisurely affair and is prolonged as long as possible on the cool terrace.

If one can tear oneself away from the dolce far niente of Brioni, it is a matter of only a few hours to reach the Dalmatian coast and step into a different world. But first, it is advisable to pack all of the evening dresses and the expensive "simple" frocks and express them back to Paris or Venice or to wherever they will be needed after Dalmatia. To have peace of mind in any Balkan country, trunks must be dispensed with, for the custom officials have a passion for demanding passports and rooting through trunks at the most inconvenient moments. The only real necessities, besides as many thin dresses as can be squeezed into two suitcases, are a large straw hat, a parasol, and a pair of brown glasses. The glasses are important, because the morning light makes a glare that will give one a splitting headache in a few minutes. It is also a good idea to take enough dresses for the whole trip, for, while the Dalmatian laundresses are thorough about removing dirt, they have an aggravating habit of removing the colour as well!

Thus properly equipped, one can step onto a (Continued on page 136)

THROUGH AFTERNOON ACTIVITIES
FRAGRANCE IN SMART ACCORD
WITH THE DIVERSION

THE NEW VOGUE OF
LES PARFUMS
COTY

In the suave social contacts of the afternoon, women whose chic is a criterion accent their more formal moods with the exquisite COTY *Perfumes which comport with gracious elegance.*

Always Use Perfumes
With An Atomizer For
Loveliest Effect.

FOR THE AFTERNOON

L'AIMANT—Magnetism incarnate. De luxe flacons $12.50 and $5.00; ½ oz. $2.00, ¼ oz. $1.00.

L'ORIGAN—Expression of elegance. Presentation flacon, 2 oz. $7.00; 1 oz. $3.75, ½ oz. $2.00, ¼ oz. $1.00.

"PARIS,,—Gaiety and jovousness. Presentation flacon, 2 oz. $6.75; 1 oz. $3.75, ½ oz. $2.00, ¼ oz. $1.00.

EMERAUDE—Different for each. Presentation flacon, 2 oz. $7.25; 1 oz. $3.75, ½ oz. $2.00, ¼ oz. $1.00.

All toilette creations in these odeurs.

The Smartest Perfumes in the World
Are Not Necessarily Costly.

COTY
714 *Fifth Avenue, New York*
RUE DE LA PAIX — PARIS

© by Coty, Inc., 1929

People tell us they like Hotel Cleveland because of the fine type of people they see here, because of the genuine, interested service they get from every employee, and because of the exceptional food in all the restaurants.

Clevelanders like it for the same reasons, and any noon or evening you'll find many of the city's social and business leaders lunching or dining here and entertaining their friends. Clevelanders ought to know the best hotel in their city—and Clevelanders prefer the Cleveland.

Hotel Cleveland

Public Square, Cleveland—adjoining Cleveland's vast new Union Station development

Floor Clerks, Servidor service

1000 rooms, $3 to $10

DALMATIAN COAST

(Continued from page 134)

coast steamer without a qualm. By far the best boat on the Dalmatian coast is the San Marco steamer *Palatine,* which reaches Brioni at four in the afternoon and within an hour sails between the innumerable Istrian islands to make her first stop at Pola. Pola, the great Italian naval base, is tucked away behind a narrow bottle-necked harbour. Inside, the harbour broadens out and teems with submarines, patrol boats, and destroyers. Near the pier, two enormous dry-docks look capable of holding the *Leviathan,* with plenty of room to spare. All of this modern war paraphernalia seems singularly incongruous when one glimpses the shore, for there at the water's edge is one of the most perfect amphitheatres in the world. It was built in the Roman era and had room enough for eighteen thousand spectators. Unless one is particularly interested in archaeology, there is plenty of time to see the amphitheatre while the boat is unloading her cargo. Also, there is a hotel in Pola in which it is possible to wait over for the next day's ship.

As the boat beats its way south from Pola, the landscape grows wilder and the twilight creeps down the mountains in purple shadows. On the shore side, the grey mountains, naked except for a few stray shrubs, reach further and further up to the deep blue of the sky. The villages that dot the shore grow smaller and farther apart, but each one, however small, has its own red-roofed church and graceful *campanile*. Off the other side runs a continuous line of rocky islands, which, though uninhabited, have been carefully terraced by the peasants and planted with sunflowers—which may seem a bit puzzling until one learns that the seeds are made into cereals, drugs, and cattle-fodder!

When the sun has reluctantly disappeared, the afterglow remains, the sea turns a delicate mother-of-pearl. After dinner, the boat makes several stops at the larger islands. Each time, the whole town turns out, and the excitement is intense. The hawsers are let out with a rattle and splash, and the gang-plank let down with a bang. A crowd of young boys and girls, arm in arm, dash shrieking across the pier to meet friends, small ragged boys turn somersaults and stand on their heads, hoping that some passenger will throw them a dinar, while the older people stand around laughing and gesticulating.

The last stop that night is at Zara, where, at the casino near the dock, one can obtain most delicious ice-cream!

AT SPALATO

At five-thirty the next morning, the boat stops at Split (or Spalato, to use the old Italian name), one of the most fascinating cities of the whole coast. It was here that the Emperor Diocletian built his marvellous palace after his fellow rulers had made life too exhausting for him. Being a man of rare sense, he retired before he was fired and returned to the land of his birth. Here, he built a palace that has seldom been duplicated in size and settled down comfortably to pursue his hobby of raising gigantic cabbages—the cabbages of Split are still renowned for their size. The palace originally covered nine acres of land. Inside the massive walls, there was a temple and a mausoleum, as well as the usual luxurious baths. There were four entrances, which were closed by doors of different metals, one of iron, another bronze, the third silver, and the Emperor's private door was of gold. After Diocletian's death, all of the inhabitants moved inside the palace walls to protect themselves from the attacks of the barbarians, and it was not until comparatively recent times that the city spread outside.

Most of the palace walls can still be seen, as well as the mausoleum. The old town, enclosed for sixteen hundred years, still buzzes with activity, and one can wander for hours through the maze of crooked streets, peering into the tiny shops and houses without becoming weary, for around each corner is something new. In the afternoon, one may take a small "subway" to the top of Maryan Hill, where there is a beautiful park. The view up and down the Adriatic is superb, and one can see for miles the sapphire sea dotted with islets and the green shore edged with foam. In the park, there are several outdoor cafés, and, in the evening, while the band plays, the young and old promenade up and down the gravelled walks or sit at the café tables eating ices.

One must not leave Split without having seen the waterfalls at Plitvica. There are sixteen lakes here, all on different levels and connected with one another by no less than forty-two waterfalls. The falls are not mere trickles of water, but rushing torrents. On a moonlight night, it is an unforgettable sight to see the silver lakes and falls made more fairylike by the clouds of spray. Nature, being in a generous mood, has added a gorge that, for theatrical effect, out-Urbans Joseph Urban.

Plitvica can be reached from Split by train and bus. The one hotel is very clean, but fairly primitive. The food is good; there are delicious wild strawberries and melons, and the lakes are full of trout, but the peasants, who prefer ham and veal as a steady diet, are usually too lazy to catch them.

RAGUSA ON THE ADRIATIC

Ten hours down the coast from Split is Ragusa, "the Pearl of the Adriatic." Ragusa, now known as Dubrovnik, its Slavic name, is an enchanting place. It perches perilously, half against the mountainside, half on the rock shore, a mediaeval walled city with pepper-pot turrets and a toy harbour. Far above, the mountain summit is crowned by a pair of forts built by Napoleon, and half a mile out to sea is the laurel-covered island of Locrum. To the north, the city has spread out in a series of parks, and, in the opposite direction, it has thrown out a necklace of white villas along the water's edge. But, perhaps, the most fascinating aspect of Ragusa is the amount of colour that is crammed into the landscape. The sea is a sapphire-blue, and the sky a theatrical postcard-blue. The fig-trees have the darkest of shiny leaves, and the palms and cactus plants run down the colour scale from pale yellow to olive-green. The houses, dazzlingly white, are roofed with red tiles, and a final pattern of colour is found in the red and blue peasant costumes.

Starting at the south gate, one passes over the moat and under the arch of the inner wall, where, overhead in a niche, smiles Saint Blasius, the patron of Ragusa. The road curves between the monastery and the city wall until it turns sharply beneath a clock-tower into the main square. On one side of the square is the pleasantly rococo cathedral of Saint Blasius, and the broad main street opens into another side. The (Continued on page 138)

For the woman who refuses to grow old

This great German discovery erases wrinkles and restores youth to the skin

NO longer need the woman who still loves life endure Time's fingermark upon her face. Long past middle age, now a radiantly youthful skin can be a glorious reality.

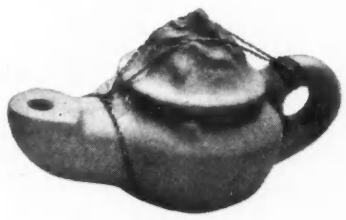
Hormones (secretions) from the skin glands of the tortoise that lives for centuries—embodied in Amor Skin—banish wrinkles and crow's-feet by conquering their cause—hormones starvation of tissue cells. Right through the epidermis the tortoise hormones of Amor Skin penetrate and revitalize the starving subcutaneous cells. Gradually the tissues grow stronger, firmer—they taut—shove up beneath and *push* the wrinkles out of the skin!

Amor Skin was perfected by a famous Berlin specialist in organotherapy. In skin clinics in Germany it is being used with amazing success. In every corner of Europe—and now in America!—it is being used, also, by thousands of women with startlingly apparent results.

You *use Amor Skin—and see youth return*

Begin your Amor Skin treatments at once. Do not expect an overnight miracle—for it was Time that etched those lines and creases into your face, and it will require a little time for the youth hormones of Amor Skin to erase them.

But be faithful in your simple, *daily* applications. At the end of sixty days and possibly before, you will notice results. From then on, you will see the wrinkles and crow's-feet growing fainter and fainter—until they disappear and your skin is once more the firm, fresh skin of youth!



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V-11

DALMATIAN COAST

(Continued from page 136)

square and the streets are paved with large flat stones, and the traffic laws keep out autos and carriages except in the case of a funeral or other spectacular function!

Some of the side streets are merely a series of stairs that climb up the mountainside, while others are so narrow that two thin people would have difficulty in passing each other. On the only other wide street are several beautiful buildings erected in the fourteenth and fifteenth centuries when the Venetians were in nominal control of Ragusa.

In the centre of the city is the market-square. In the early morning, the peasants come from miles around with their vegetables and fruit loaded on the tiniest donkeys imaginable. The women sit in rows, knitting and gossiping with their wares spread on the ground and, perhaps, a pair of trussed chickens or a wriggling piglet held firmly between their feet. Their costumes are very picturesque with skirts that are ankle-length and yards around. The white blouses have voluminous sleeves, and their wide girdles are pulled in as tightly as possible. Over all this, there is a red cloth bolero. Wool stockings are *de rigueur,* and the young girls, instead of tying a handkerchief over their heads, wear a small red hat exactly like a bell-boy's cap.

The south gate is called the Pele Gate, and here one climbs a flight of stairs up and over the moat, which has been transformed into a garden full of camellias. An heroic plaque of Peter the First of Serbia executed by Mestrovic has been placed in the city wall, where it fits perfectly. Outside the gate is the Dubrovka café, where every one goes in the evening to hear the orchestra and to sip liqueur. The terrace of the café looks down on the rocks where the sea, made inky-black by the shadows of the battlements, breaks in small waves. Beyond the Dubrovka, a large park made deliciously cool by pine and palm groves extends to the edge of the water.

There are two good hotels at Ragusa. The largest is the Imperial near the north gate, which is surrounded with gardens and has an outdoor dancing floor. A few minutes' walk south of the city is the Odak Hotel, built up sheer from the sea. The Odak is much simpler than the Imperial, but, for those who swim, it is more convenient as one can go directly from the hotel down a flight of stairs to the water. At night, dinner is served on a terrace that looks across the sea to the island of Locrum and up the coast to the battlements of Ragusa. In the morning, breakfast is eaten on a higher terrace shaded by pine-trees.

EXCURSIONS FROM RAGUSA

There are several delightful "excursions" that one can take from Ragusa. Not far away is Trebinje, a small town made important on Saturdays when the Herzegovinians crowd in to do their weekly trading at the market. It is a two hours' motor ride from Ragusa over a road that runs for part of the way along the cliffs, with the sea on one side and magnificently desolate country on the other. Herzegovinian women wear tiny round hats from which short veils flutter to the shoulders and tightly laced velvet bodices that are heavily embroidered. The men are addicted to tremendous moustaches that stand out at least six inches on both sides. To judge from the hubbub and noise, they enjoy market-day tremendously, for every one shouts and laughs so much that it is much more a social function than a business affair. In the main square, the women squat on the ground amid the vegetables and cheeses, while the men lounge idly around the fountain. The cattle-market is held in a large field fenced off into pens filled with a strange assortment of calves, pigs, donkeys, goats, and an occasional colt. At noon, the café in the Place President Wilson has every table filled with men celebrating their business deals with glasses of *rakkia* and *slivovitza. Rakkia,* the Serbian national drink, is made of fermented plum-juice and is so potent that one glass is quite enough for any one except a Serb!

In the opposite direction along the coast is a beautiful drive through Gravosa (or Gruz), the harbour of Ragusa, to the mouth of the Ombla River and from there to Trogir. This drive is quite different from the drive to Trebinje, for here the road winds through small villages clinging to strips of land terraced from the mountainside to the edge of the sea, by orchards and fields and around whitewashed churches and monasteries. The water from the river Ombla makes this part of the coast luxuriantly fertile and supplies Ragusa and the neighbouring towns with pure drinking water. The source of the river is an amazing sight. It bursts from a hole in the mountainside that is only twelve feet wide and rushes down to the sea a mile away. From the mouth of the Ombla, the road skirts the bay, climbs a mountain, and descends a bit to Trogir. Besides the beautiful view of the Adriatic, there are two other attractions at Trogir—the enormous plantain-tree supposedly planted in 925 by Tomislav, the last Croatian king, and the tropical garden that surrounds the villa of a wealthy Italian.

ISLAND HISTORY

The island of Locrum, opposite Ragusa, is another enchanting place to visit and spend the day picnicking on the rocks. It is a short row from the mainland, and the island is covered with laurel-trees under whose thick branches paths have been made. The rocky shore is cut by dozens of cool grottoes, delicious for bathing. In the middle of the island, several hundred feet above the sea, are the ruins of a monastery built by Richard Cœur de Lion. It seems strange for a king of England to have built a church in such an out-of-the-way place, but Richard was returning from the Third Crusade when his boat was nearly shipwrecked in a great storm. In desperation, he made a vow that, if he were spared, he would build a monastery wherever he first touched land. His ship was cast up on Locrum, and, being a good king, he soon fulfilled his vow. In after years, Locrum was owned by the unfortunate Crown Prince Rudolph of Hapsburg, but now it belongs to the Jugoslav government who keep it as a park and as a vacation home for undernourished children, who live in a convent on the far side of the island.

A trip to the Bocche di Cattaro (or Kotor, as it is now called) and up to Cettinje is a fitting climax to a Dalmatian visit. Cattaro is five hours down the coast from Ragusa. The boat stops once or twice at small towns and finally enters the first of the three bays leading into Cattaro. The scenery is overwhelming. The fierce black mountains spring out of the sea and tower five and six thousand feet above the bays. At their base is a narrow strip of green coast, with here and there a red-roofed (Continued on page 140)

Let two trained nurses tell you

how to REDUCE— Locally, Simply, Safely . . . . . .

TWO registered nurses have discovered a scientific principle—a way to reduce surplus flesh from any over-developed part of the body in a safe and sane way.

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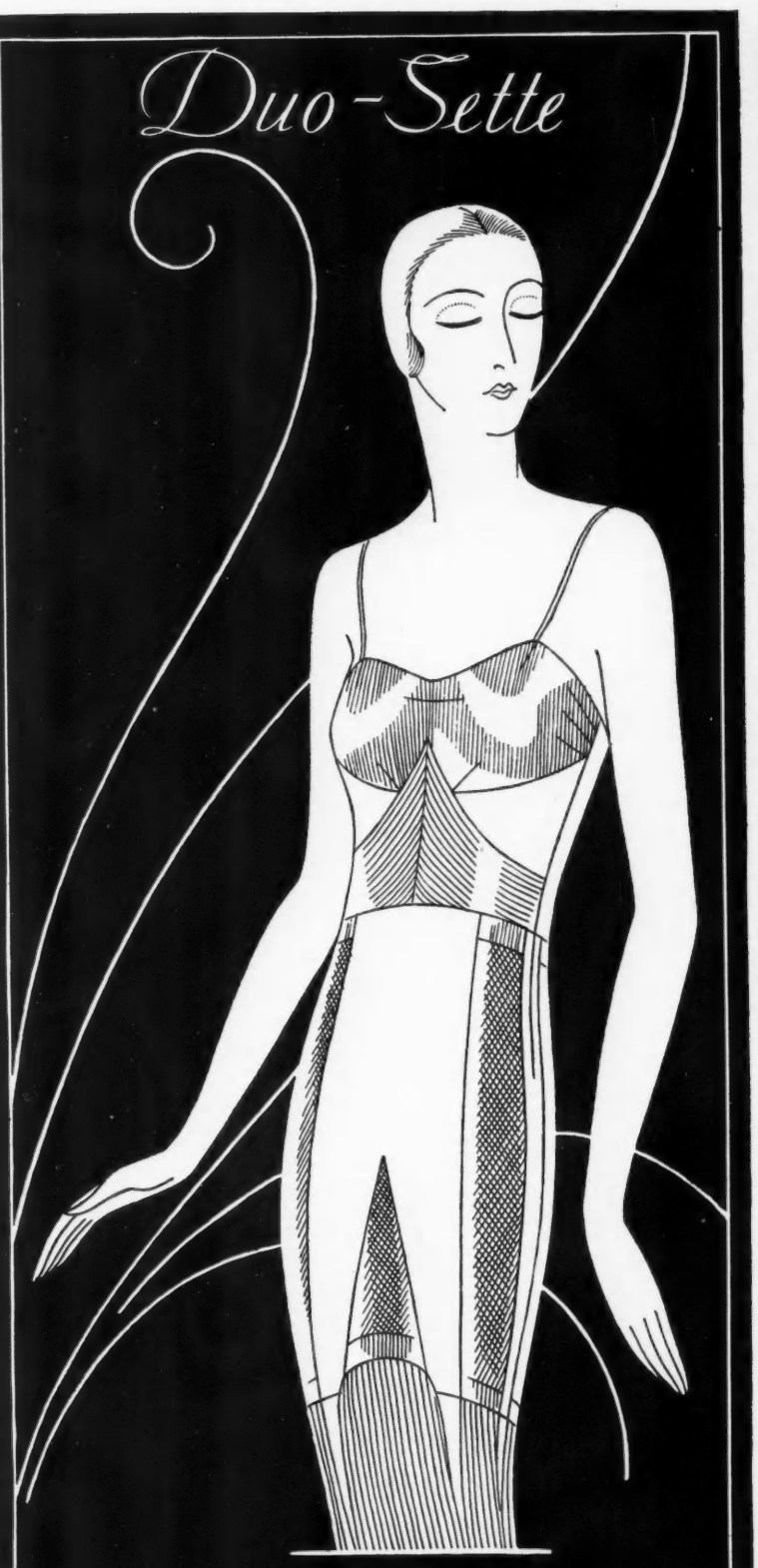

Autumn Fashion resorts to Princesse frocks and tucked-in blouses to make a woman realize that body lines can be *beauty* lines again. With the Duo-Sette, it's a joy to wear the new clothes! Fitted at quality stores.

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"makes beautiful women more beautiful"

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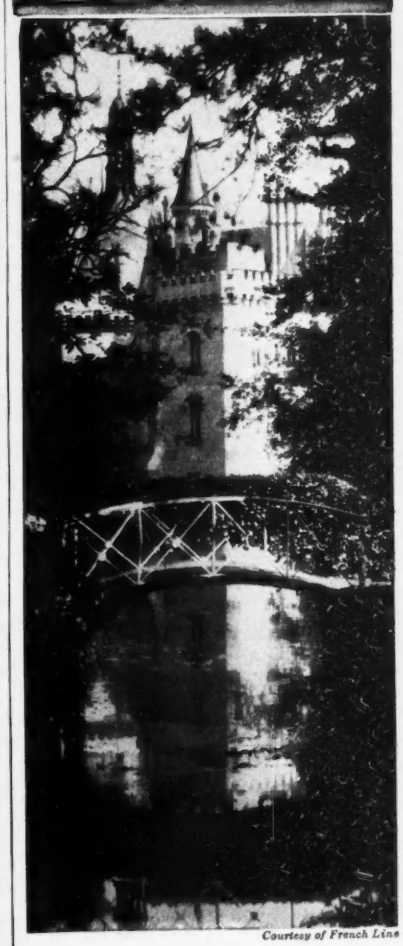

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To go to France at any time is good. But to go *now* is to avoid the tourist-mob . . . to see it at its lovely, leisured best . . . and at your own . . . to take advantage of its sunshine and its flowers, its smartest beaches at their smartest season.

There's the Côte Basque along the pounding Biscay . . . Biarritz, where the beret came from and the clever photographers go to snap the fashionables . . . St. Jean de Luz, Hendaye for golf . . . and then, across the Pyrenees where you stop for winter sports . . . the Côte d'Or and the Cote d'Azur, strung with resorts so many and so varied that all tastes are met . . . Marseilles, the greatest port in France, clustered about with beaches . . . Cannes, where the international set foregathers . . . Antibes, Juan-les-Pins, Nice, Villefranche, scene of the February naval Battle of the Flowers. Monte Carlo, where the battle is of wits.

Returning . . . there's the lovely, lazy Chateau Country . . . Chinon, where Jean d'Arc saw her King . . . Azay-le-Rideau, tiny but such perfect Renaissance . . . Langeais, pure Gothic and a fort, despite its flowers . . . Villandry of the gardens and the swans . . . Chenonceux, swung gayly out across the Cher . . . Chambord of the double spiral staircase . . . Chaumont where Catherine studied astrology while Diane studied men . . .

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THE NEW COIFFURES

(Continued from page 55)

dressing shops, you find maids having lessons. When the mistress goes to the coiffeur for a shampoo—every one in Paris goes, unless there is a special installation in the house for softening the water—, her maid watches the coiffeur setting the water-wave. She must learn to do it as he does, with no hesitation. Deliberate, workmanlike gestures, a few simple manipulations of the fingers, and the hair is moulded into sculptural undulations. The wet hair retains these waves, and they stay in place as if pasted down. Then, the ends are twisted into tiny ringlets and pinned down separately. Next, the thick mesh veil, the lowered steel cap, and the beginning of the torture. The enterprising inventor who will find a better and shorter way of drying the hair will be a popular and much blessed man. There is no way to escape, permanently waved hair must be dried in this manner, with the hair flatly held in place. Since only soaking-wet hair can be waved, almost a full hour to dry is necessary, and any one who has tried to do it in less and has emerged with hair that was not completely dried knows the impossible fluffy state it was in until the next washing.

Once the maid has mastered enough hair-dressing to be able to reset the hair in the identical waves of the hair-dresser, she has become a very valuable and very helpful person, enabling her mistress to have at all times the beautifully brushed, combed, and softly waved hair that Fashion has ordained as essential to the new feminine "chic."

DALMATIAN COAST

(Continued from page 138)

town, whose needle-like *campanile* rises futilely against the mountain's flank. The ship passes through the first bay and turns sharply to the right into the second, in which is an island that seems to float, calmly, too lovely to be real. On the island is a miniature church with an exquisite *campanile* all surrounded by cypress-trees. It is called the "Island of the Dead," because once, during the Middle Ages, a plague killed all the monks and left the church utterly deserted. At the far end of the last bay is Cattaro, huddled under Mount Louchen, "the Black Mountain," whose sides are cut with the zigzag road that climbs to Cettinje. Cattaro is very Venetian, the streets are narrow and dark and end suddenly in dazzlingly sunny squares. It is the town furthest south on the Dalmatian coast, where the Lion of Saint Mark over the city gate was a sign of Venetian control.

From Cattaro, one can hire a car to Cettinje, spend the night there, and return by motor to Ragusa by the beautiful coast road the next day. Or one can make a round trip to Cettinje back to Cattaro and return to Ragusa by boat.

The drive from Cattaro six thousand feet up the mountain to Cettinje is one of the most marvellous sights in the world. As the motor climbs, one looks directly down into the chimney-pots of Cattaro at first, then the three bays creep into the picture, and, finally, as the car continues to careen dizzily upwards, the whole of Dalmatia seems to unroll under one's fascinated gaze. The blue of the sea, merging from the palest to the deepest, the warm blue of the sky, the long procession of naked black mountains, and the dull emerald of the shore-line make a sight that is unforgettable.

After climbing for an hour and a half, the road dips into a valley, passes through the town of Niegush, where old King Nicholas of Montenegro was born, then climbs again until it descends into the cup-like plateau of Cettinje. This road was the only means of communication with the outer world until after the World War. So impregnable was this stronghold that the Montenegrins kept themselves free from the Turks for over four hundred years. It took the Austrian army two years of siege to seize Cettinje, and even then it would not have been possible if the Montenegrins had not been betrayed.

RULES FOR ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette, on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

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(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.

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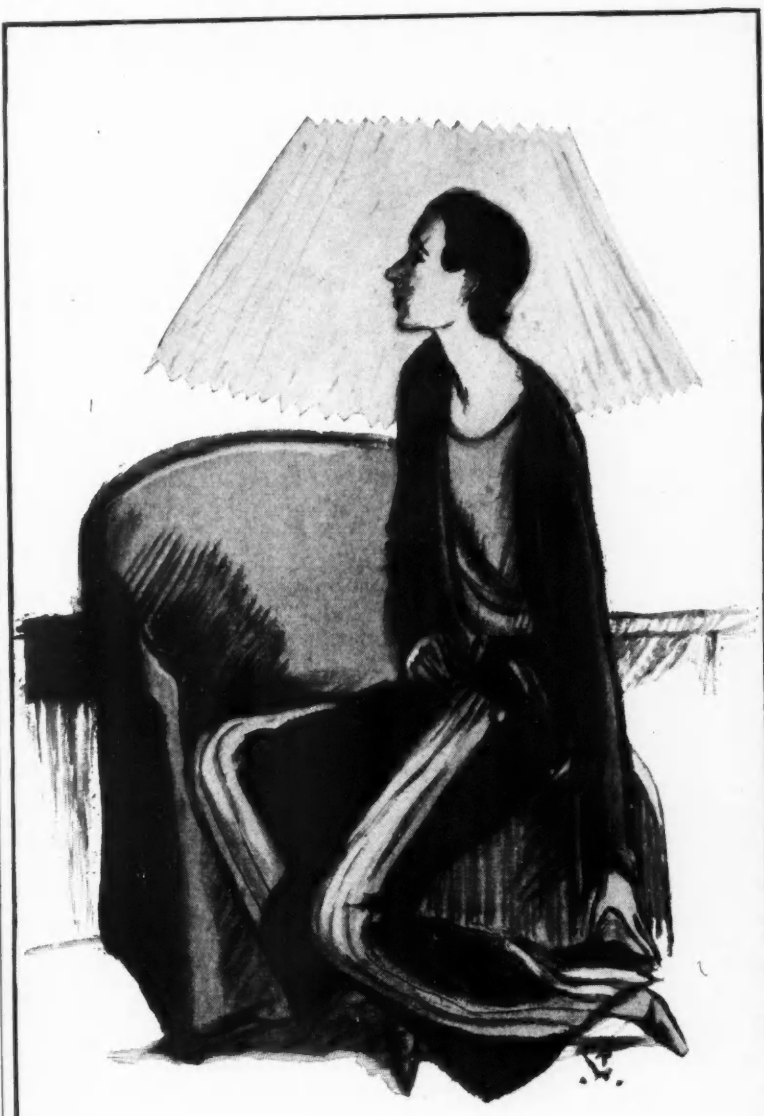

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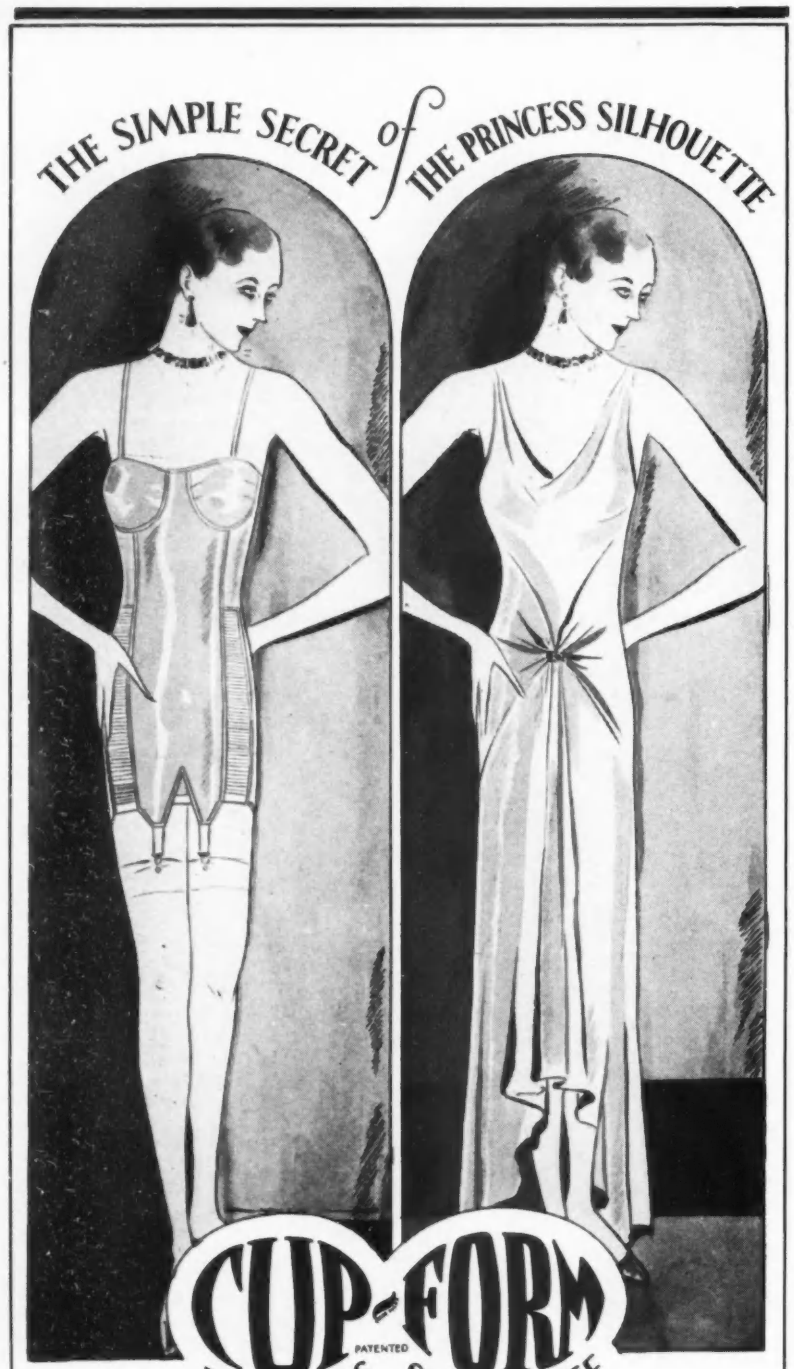

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Curved in at the waist, accentuated at the bust with Cup-form's soft, silken, inner cups—this all-in-one garment gives that gentle roundness and svelte firmness Fashion so rigorously demands.

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THE STAY-AT-HOME MODE

(Continued from page 59)

Louiseboulanger achieves another type of studio dress that has a short lamé coat moulding the waist and hips, with long, evenly spreading panels of smoke coloured net. This coat is worn over a slip or close-fitting trousers of crêpe de Chine.

And, last, Louiseboulanger shows both a real tea-gown (without trousers) and real pyjamas. The tea-gown is of white velvet with two flounces of heavy white lace and a low-cut bodice with wide shoulder-straps. One pyjama model is quite Japanese, including a bouffant dress with enormous sleeves, of black taffeta printed in red and green, held at the back by a large sash to match and opening in front over pale green trousers and a pale pink lingerie underblouse. This has been ordered by Mrs. Cole Porter.

Chanel has brought into her pyjama models her intense feeling for chic and simplicity. One of these pyjamas is of matelassé red velvet, with a one-piece sleeveless blouse, rather narrow trousers edged with fur, and a short sleeveless cape-vest, also trimmed with fur. Another model is of pink crêpe satin, worn with a sleeveless printed pink chiffon tunic, edged with fur.

Lelong is showing tea-gowns that combine beautiful coats worn over simple chiffon dresses or classic pyjamas. One of these coats is of green lamé, lined with grey velvet, worn over grey silk pyjama trousers.

Another very effective three-quarters coat is of black taffeta lamé with gold and silver dots, moulding the waist with an irregular peplum effect below. It has long, pointed, turned-back sleeves and is lined with black velvet and worn over classic white satin pyjamas.

Molyneux has designed for Mrs. Harrison Williams four fine ensembles. One has wide trousers and a straight closely-fitting jacket of plain blue-green moire to match a three-quarters coat in embroidered Chinese tussur. Another has trousers and a jacket of golden velvet worn with a golden embroidered Chinese coat. The third has blue velvet trousers and jacket, with a dull silk Chinese coat, embroidered with silver-grey designs. And the fourth, a pyjama suit from Molyneux's collection, has close-fitting trousers of orange velvet, an orange and lavender-blue cardigan, and a three-quarters lavender chiffon coat.

This season, Irande has designed a very successful little "tailleur d'intérieur," with a skirt and cardigan edged with irregularly cut flounces of red or black chiffon velvet and a white satin sleeveless blouse. This was ordered by the Comtesse de Saint-Phalle and Mrs. William Astor.

Mrs. Van Heukelom ordered also from Irande a tea-gown cut like an evening dress, of red chiffon, made over a beige chiffon slip. Mrs. William K. Vanderbilt ordered a floating tea-gown in pink, blue, and silver chiffon at the same house.

J. Suzanne Talbot has a great success with her fanciful *robes d'intérieur*. The Princesse Jean-Louis de Faucigny-Lucinge and Miss Grace Moore chose the romantic model called "Lamartine." Imagine a long underdress of pink-and-gold broché and a long separate coat of white chiffon trailing behind, edged with rows of flounces.

The Hon. Mrs. Fellowes chose "Fascination," also from J. Suzanne Talbot. She ordered, instead of trousers, a skirt of red ciré chiffon, a blouse of black chiffon with gold lamé dots, tucked in the skirt, and a separate coat to match, of black-and-gold chiffon lamé.

Annek pleased immensely Mrs. Cole Porter, the Princesse Obolensky, the Baronne Eugène de Rothschild, and the Princesse Charles Murat, with her lovely ensemble made with a long slip of white satin, very close fitting and fitted at the waist, with a scalloped edge and pin tucks all down the front. This is worn with a scarlet velvet "cosaque" coat, slightly moulding the waist-line and allowed to spread below.

Irène Dana made a charming pyjama of white satin trimmed with green satin for the Comtesse Charles de Polignac.

Jewels worn with pyjamas and *robes de studio* are chiefly necklaces of contrasting beads, modern bracelets, brooches, and rings, and they are certainly allowed more fantasy in their choice and designs than those that are worn with more formal costumes.

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5084	.50	5098	.75
5085	.75	3001	.50
5086	.75	3002	.25
5087	.75	3003	.25
5088	.75	3004	.50
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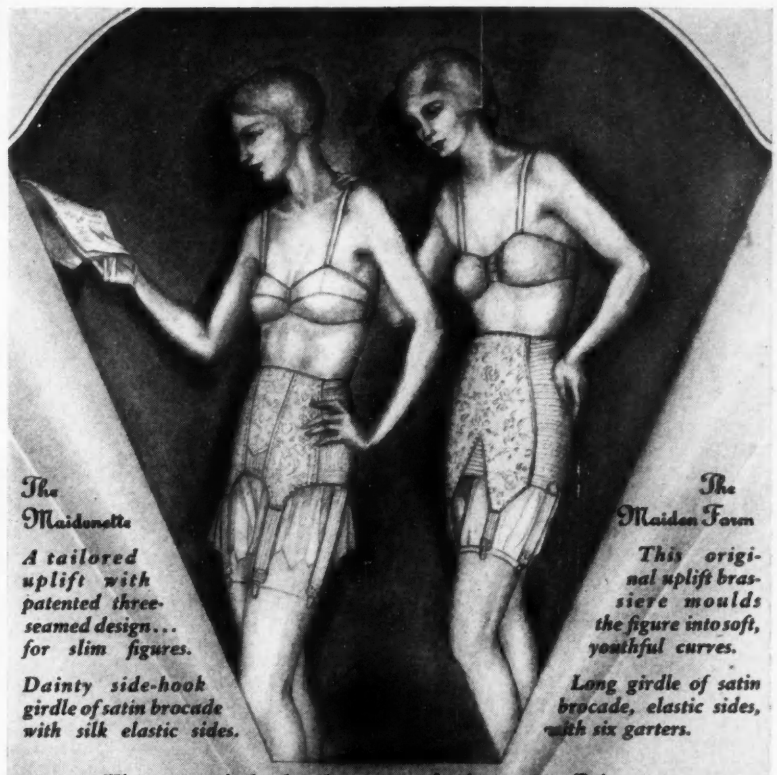

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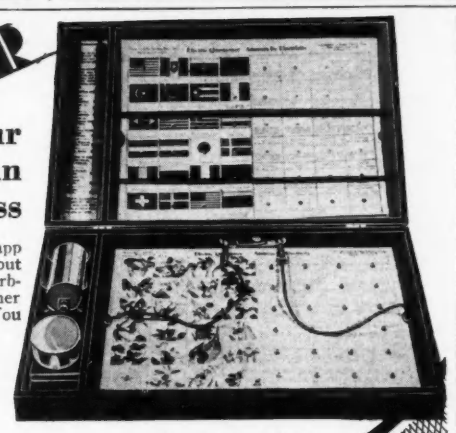
KNAPP ELECTRIC QUESTIONER

Your Child Can Lead the Class



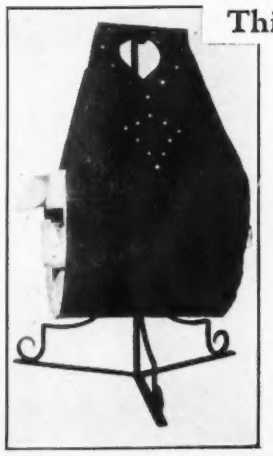
The child who owns a Knapp Electric Questioner stands out in any class room. The absorbing interest in the Questioner lasts for months and years. You can keep it up to date indefinitely. The mysterious buzzing answer thrills and puzzles, indelibly impressing the correct answer on their minds. Operates from a flash light battery (furnished). The ideal Christmas present.

If your dealer is sold out, send us $3.50 ($3.75 Denver and West) and we will send the Questioner postpaid. Satisfaction guaranteed or money refunded. Ask for circular No. 29.

21 absorbing subjects with each game

KNAPP ELECTRIC, INC.
ESTABLISHED 1890
Division of P. R. Mallory & Co., Inc.
Indianapolis, Ind.

An Enduring Gift of Rich Simplicity



This beautifully quaint wood carrier
FOR THE FIREPLACE

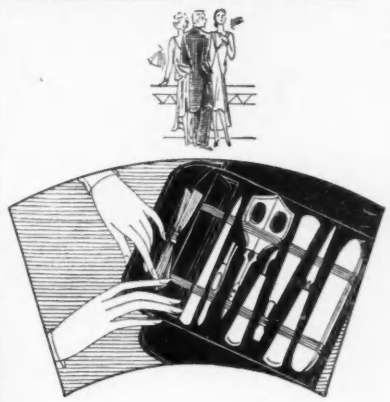
HERE is something different for your Christmas list. The receiver will have you in mind for years to come because it is a lifetime gift.

There's delicate charm in this rugged ornament. Quaint and decorative as the fireplace itself, this attractive Spanish leather wood carrier is a great convenience to fireplace owners. You can easily carry fifty pounds of wood in one hand without soiling your hands or clothes.

Cut from well tanned Spanish cowhide and lapped over at the ends to form a comfortable handle. Studded with copper rivets in pleasing design. Four feet long when open and 13½" at widest part. The hand wrought iron stand is artistically worked. It is reenforced with a steel rod and cannot tip.

Carrier: $7.75, with stand: $16.50. Just mail check or money order, or we will send C.O.D. Delivery prepaid. Money back if not satisfied.

HOME & CAMPCRAFT CO.
106 Ann Street, Dept. 105 Hartford, Conn.



Lovely Hands

are made lovelier with a beautiful Premier Manicure Ensemble. Each instrument is made of finest tempered steel —mounted in genuine Premalite handles. The beauty and color of semi-precious jewels are matched by gleaming Premalite. Genuine leather cases lined with lustrous satin. Handles of jade, rose-quartz, cornelian and onyx Premalite —a gift of beauty and utility. Moderately priced at the better shops.

Premier
Manicure Ensemble
PREMIER CUTLERY, Inc.
New York, N.Y.-Toronto, Ont.
BY THE MAKERS OF PREMIER PROFESSIONAL MANICURE INSTRUMENTS

WEDGWOOD

Prairie Flowers

IN this new pattern—in bone china—has been produced the first Wedgwood design from an entirely American inspiration. ✕✕ For its creation, the artist traveled to the West to see one of America's glories—the wild flowers of the plains and prairies in the early Spring. ✕✕ Here, indeed, he found a new enchantment, scarcely to be equalled in the whole world; this he has happily symbolized in Wedgwood's latest design—*Prairie Flowers.*

Upon request we shall be pleased to send you a copy of our illustrated booklet.

Josiah Wedgwood & Sons, Inc.
OF AMERICA

Mark on China

WEDGWOOD

160 FIFTH AVENUE · NEW YORK
Northwest corner of 21st Street
WHOLESALE ONLY
Potteries: Etruria, Stoke-on-Trent, England

Mark on Jasper, Basalt, Queen's Ware, Etc.
WEDGWOOD